

Indian Music Journal

half-yearly

6

✓
for the general reader and the student



music - education - culture

Half-Yearly

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Editor
SADAGOPAN

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Indian Music Journal

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In respect of reproductions we are grateful to the authors and publishers.

INDIAN MUSIC JOURNAL

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Śaka 1888 Kārtika

Number 6

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NOTE ON TRANSLITERATION

It is hoped that the use of diacritical marks in transliteration of Indian words will be welcomed by the general reader when he has overcome the initial unfamiliarity. As far as possible the spellings are kept close to popular usage. The scheme followed is mainly after Monier-Williams's Sanskrit-English Dictionary, except for *ch* (*c*) and *ch* (*ch*) and a few additions to represent certain sounds peculiar to South Indian languages.

The plural sign 's' of English, when affixed to Indian terms, is preceded by the hyphen (-).

Spellings of contemporary proper names follow current usage; no phonetic spelling or mark is generally attempted. Captions, small types and special types are not diacritically marked.

अ	a	क	k	इ	i	म्	m
आ	ā	ख	kh	उ	u	य	y
इ	i	ग	g	ए	e	र	r
ई	ī	घ	gh	त	t	ऌ	ṛ (Tamil)
उ	u	ङ	ṅ	थ	th	ल	l
ऊ	ū	च	ch	द	d	ळ	ḷ
ऋ	ṛi	छ	ch	ध	dh	ॠ	ṛi (Tamil)
ॠ	ṛī	ज	j	न	n	व	v or w
ए (short)	e	झ	jh	प	p	श	ś
ए (long)	ē	ञ	ñ	फ	ph	ष	ṣ
ऐ	ai	ट	ṭ	ब	b	स	s
ओ (short)	o	ठ	ṭh	भ	bh	ह	h
ओ (long)	ō						
औ	ou						
						:	ḥ (Visarga)

No distinction is made between *anusvāra* and *ardha-anusvāra*; 'm' or 'n' may stand for either.

INDIAN MUSIC JOURNAL

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BLISS

IS HE

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1966

VEDIC INVOCATION

ॐ

यत्प्रज्ञानमुत चेतो धृतिश्च
यज्ज्योतिरन्तरमृतं प्रजासु ।
यस्मान्न ऋते किञ्चन कर्म क्रियते
तन्मे मनः शिवसंकल्पमस्तु ॥

ॐ

Om

That which is Knowledge, Thought, Courage,
That which is the Immortal Light within creatures,
That without which not even the least act is done,
May that Mind within me will the auspicious !

Om



RAINDROPS

*Bahujanmamulaku paini jñāniyai baraguṣa mōkshamurā
sahajabhaktitō rāgañānasahitūḍu muktūḍurā manasā.*

Liberation comes after many births (and deaths) to the inquirer,
but the deeply pious one skilled in *Rāga* lives liberated.

—TYAGARAJA

Music is the mediator between the spiritual and the sensuous life.
Although the spirit be not master of that which it creates through music,
yet it is blessed in this creation, which, like every creation of art, is mightier
than the artist.

—BEETHOVEN

Preposterous ass! that never read so far to know the cause why music
was ordained! Was it not to refresh the mind of man, after his studies,
or his usual pain?

—SHAKESPEARE

Music is a discipline, and a mistress of order and good manners; she
makes the people milder and gentler, more moral and more reasonable.

—LUTHER

Music is the only sensual gratification in which mankind may indulge
to excess without injury to their moral or religious feelings.

—ADDISON

Music is well said to be the speech of angels. The meaning of
song goes deep. Who is there that, in logical words, can express the effect
music has on us? A kind of inarticulate, unfathomable speech which
leads us to the edge of the infinite and lets us for moments gaze into that.

—CARLYLE

The best sort of music is what it should be, sacred; the next best, the
military, has fallen to the lot of the devil.

—COLERIDGE

Lin Yutang on Art

Art is both creation and recreation. Of the two ideas, I think art as recreation or as sheer play of the human spirit is more important. Much as I appreciate all forms of immortal creative work, whether in painting, architecture or literature, I think the spirit of true art can become more general and permeate society only when a lot of people are enjoying art as a pastime, without any hope of achieving immortality. As it is more important that all college students should play tennis or football with indifferent skill than that a college should produce a few champion athletes or football players for the national contests, so it is also more important that all children and all grown-ups should be able to create something of their own as their pastime than that the nation should produce a Rodin. I would rather have all school-children taught to model clay and all bank presidents and economic experts able to make their own Christmas cards, however ridiculous the attempt may be, than to have only a few artists who work at art as a profession. ... It is only when the spirit of play is kept that art can escape being commercialized.

Now it is characteristic of play that one plays without reason and there must be no reason for it. Play is its own good reason. This view is borne out by the history of evolution. Beauty is something that cannot be accounted for by the struggle for existence, and there are forms of beauty that are destructive even to the animal, like the over-developed horns of a deer. Darwin saw that he could never account for the beauties of plant and animal life by natural selection, and he had to introduce the great secondary principle of sexual selection. We fail to understand art and the essence of art if we do not recognize it as merely an overflow of physical and mental energy, free and unhampered and existing for its own sake. This is the much decried formula of "art for art's sake". I regard this not as question upon which the politicians have the right to say anything, but merely as an incontrovertible fact regarding the psychological origin of all artistic creation. Hitler has denounced many forms of modern art as immoral, but I consider that those painters who paint portraits of Hitler, to be shown at the new Art Museum in order to please the powerful ruler, are the most immoral of all. This is not art, but prostitution. If commercial art often injures the spirit of artistic creation, political art is sure to kill it. For freedom is the very soul of art. Modern dictators are attempting the impossible when they try to produce a political art. They don't seem to realize that you cannot produce art by the force of the bayonet any more than you can buy real love from a prostitute.

In order to understand the essence of art at all, we have to go back to the physical basis of art as an overflow of energy. This is known as an artistic or creative impulse. The use of the very word "inspiration" shows that the artist himself hardly knows where the impulse comes from. It is merely a matter of inner urge, like the scientist's impulse for the discovery of truth, or the explorer's impulse for discovering a new island.

—from: 'The Importance of Living' (Heinemann)

Music Causerie

INDIAN MUSIC

JERRY COHN

Listening to Ravi Shankar give a concert in the west, a westerner will still not be able to hear Indian Music as Indians themselves hear it. Not only are the pieces deliberately kept short to keep from boring the listener, but rāga-s which closely approximate western scales and modes are usually played—not always the ones Indians themselves prefer. Though Ravi Shankar plays within the Indian classical tradition, the modes or melodic patterns he chooses to emphasize are not the same ones he would emphasize for an Indian audience.¹ In doing this Ravi Shankar has helped to develop an appreciation for Indian Music in the west, by gradually introducing the unfamiliar Indian style of music with at least a semblance of western melodic character. It is thus possible for a westerner to “appreciate” Indian music while still on a predominantly western level of perception or from a predominantly western point of view. To enjoy Indian music as Indians do the westerner must change some of his fundamental attitudes.

Indian music is more than subtle, it is different, and therefore requires more than intense listening. It requires also a familiarity with its intellectual “games” because they are in many cases fundamentally different from the ones in western music.

It has taken a music lover years of learning (involving years of listening) to be able to follow and enjoy his classical tradition of music. He probably began his musical education with folksongs or nursery tunes and then, perhaps through intermediate stages of listening to commercial and light music, finally began to appreciate classical music. Through constant listening the systematic presentation of musical ideas finally became transposed into unconscious habits of listening and unconscious thought about music. That is, an ordered external thing produced, through repetition, an ordered perception of that thing, and most important under the heading of perception, ordered expectations.

Haphazard contacts and trial and error listening probably slowed the listener's development of taste. If the listener does not wish to have to wait years for his taste for a different kind of music to be developed (as it may have taken him to “discover” the world of his native classical music) then he must learn to master a few technical things while listening to the different kind of music. Intuitive understanding is the aim but systematic listening can speed up the process.

1. I owe the facts in this paragraph to Anand Shankar, but the emphasis and conclusions are my own and are perhaps slightly over-emphasized.

—from : ‘Second Term Paper and Introduction to Field Project Report’ for Wisconsin University (1965)

MUSIC AND DRAMA

SHYAMALA BALAKRISHNAN

In the tradition of Indian Art, music, dance and drama went together. Bharata's *Nāṭyaśāstra*, the oldest extant work on stage-craft, is also a treatise on Dance and Music. No wonder, therefore, that our drama has, to this day, largely kept up the character of dance-drama or musical drama. (Ballet and Opera correspond approximately to these.) While the art of the city has succumbed to prosaic ideas of the modernists who champion ‘realism’, the rural stage has (thank God !) more or less preserved the poetic nature of the art and has not given up the vehicles of music and dance.

Recently, however, a change is noticeable. In my recent survey, it was painful to note that most of the traditional *terukkūtu* troupes had given up their old techniques and taken to doubtful ‘modern’ theatrical methods. The music being replaced by hybrid film tunes, the dialogues becoming more ‘realistic’ and changes in their traditional costumes and make-up have become all too common. It is, however, heartening to find that there are still a few who carry on their original traditions in spite of the difficulties they have to face. One such troupe belonging to the Purisai village in N. Arcot District is perhaps the best of all extant *terukkūtu* troupes.

—from : ‘Survey & Research in Folk Music, Dance and Drama’ for Madras State Sangeeta Nataka Sangam (1962)

MUSIC AND CULTURE

V. K. R. V. RAO

I do not know if there is any real need for putting forward an elaborate justification for the setting up of a Department of Music in the University. A University is expected not only to develop rationality and a scientific outlook but also to promote an aesthetic outlook amongst its pupils. It is important for the student to learn to appreciate art in its manifold forms, if he is to have an all round development of his personality. Of all the Fine Arts, Music is not only the most universal but it is also the one art which has figured as a University subject in most universities in the world. Even from the point of view of countering a sense of frustration in the student community and giving them a sense of integration (which will automatically work against the development of indiscipline amongst them), it is important that Music should figure in the University curricula.

The objective behind the setting up of the proposed Department of Music is three-fold, viz, (1) to stimulate in the student community at large the sense of discriminating understanding and appreciation of music, (2) to impart instruction in music at different levels, and (3) to promote research work in different types of music with a view, among other things, to discovering and promoting the universal identity that is behind all music, whether Eastern or Western. Research work will also be carried on in musical instruments.

—from : a paper addressed to the University Grants Commission (1958)

Dangers of Noise

"One day man will have to fight against noise as bitterly as against cholera and pest," Robert Koch, the discoverer of the tuberculosis bacillus, said in 1910. The prophesy of the great bacteriological researcher has come true: the degree of physical and mental health damage due to noise has been increasing with alarming momentum, but for the time being the struggle against the source of noise is as hopeless as in Koch's time the struggle against the incidence of infectious diseases. For twenty years medical science has lived with the knowledge that continuous acoustic exposure to high noise levels will cause health damage.

One of the leading specialists in that field, Dr. Gunther Lehmann, the Director of the Max-Planck Institute for Industrial Physiology in Dortmund, has stated that the continuous impact of strong noise upon the vegetative nervous system of man will lead to permanent changes which not rarely take the character of clinical symptoms.

The exposure of the nervous system to noise will influence the organs of the body. Disorders of the circulatory system will be caused by continuous burdens of between 50 to 90 phon, which roughly corresponds to the street noise penetrating into normal city dwellings through open windows; even during sleep noise that is not even consciously registered will be detrimental, due to a decrease of blood supply of the inner secretorial glands, which may achieve such intensity as to cause disturbances and disorders in the functioning of various organs.

In children, particularly those living in loud and noisy city areas, indications of growth retardation have been found. Also heavy psychic damage has been reported of patients living near airports, boiler-making shops or railway stations.

In connection with the struggle against noise and all the efforts made by the public, by government and science to suppress it, often the great adaptability of man will be emphasized. And, indeed, psychic effects appear to be dependent on whether the person concerned does, indeed, consider the noise to be a bad nuisance. For these reasons the American Airforce is known to engage in particularly intensive public relations work in the residential areas near military airfields where supersonic aircraft are operating.

The human organism, however, will never grow accustomed to noise. Members of airport ground staff react to the sound of jet power plant with pulse acceleration, narrowing of the vascular system and increased tension of muscles; even after many years during which they have grown "accustomed" to such noise they react in a manner similar to that of people exposed to jet noise for the first time.

Even more dangerous is the influence of high-level noise upon ill and convalescent people. The lives of people suffering from heart disorders, etc., are likely to be endangered by the impact of intense noise.

—Courtesy: Bhavan's Journal

Thoughts on Education

Avidyāyāmantarē vartamānāḥ svayam dhīrāḥ paṇḍitam manyamānāḥ dandramyamānāḥ pariyanti mūḍhāḥ andhēnaiva nīyamānā yathāndhāḥ

Steeped in ignorance, arrogant, deeming themselves learned, fools go round and round, staggering and tottering—blind led by the blind.

—KATHOPANISHAD

Thinking without learning makes one flighty, and learning without thinking is a disaster.

—CONFUCIUS

Wise men speak because they have something to say, fools because they have to say something.

—PLATO

An original...graduate student could very well write a doctorate dissertation on a "Time-and-motion Study of the Varieties of Hand-shaking", reviewing it, in the approved fashion, as regards pressure, duration of time, humidity, emotional response, and so forth, and further studying it under all its possible variations as regards sex, the height of the person concerned (giving us undoubtedly many types of marginal differences), the condition of the skin as affected by professional work and social classes, etc. With a few charts and tables of percentages, I am sure a candidate would have no difficulty in getting a Ph.D., provided he made the whole thing sufficiently abstruse and tiresome.

—LIN YUTANG

A large number of Indian scientists have no pride in their profession, though they are proud of their salaries and positions. The opposite attitude is common in Europe, as it was in ancient India. ... In India today the unworthy successors of Duryāsa and Viśvāmitra invite governors and vice-chancellors, and the like, to address them. This may be a relic of British rule. If so it is a regrettable one.

—HALDANE

The Taj is n't unique. Look around, and see the mental mausoleums erected by our educational system, some of them as good as the Taj. Entombed lie the twin spirits—the human and the divine.

—SADAGOPAN

What we are giving today is not education.

—CHAGLA

MUSICOLOGICAL RESEARCH

Acoustics, Psychology, Physics, Medical therapeutics, even Botany or Zoology, may without objection be taken up for study by the musicologist if he starts his investigations with a legitimate problem of music, otherwise such investigations are most likely to benefit these sciences and not music itself. For instance, any study of the effects of music on plants is a problem of botany and not of music. The results of such study in their practical application will benefit agriculture, horticulture or floriculture, but it passes one's imagination how they can possibly be of benefit to music. I should not, therefore, think much of the musicologist who ignores problems of music proper and strays into investigations in the aforesaid sciences without relating his investigations to the principles, philosophy or technique of music itself, hoping innocently that musicology will by some fluke benefit from such investigations. It is common knowledge that as yet not a single instance has come to light of anything of musical value having resulted from such researches. It is open to the musicologist to utilise the results of researches in other sciences for the purpose of understanding, explaining or illustrating the principles, philosophy or technique of his own branch of knowledge, but not *vice versa*. He need not concern himself with problems which initially or ultimately belong to other sciences. Otherwise his own work as a musicologist falls out of gear or even becomes out of character. Other sciences have not so far supplied, and most probably can never supply, the fundamentals of musical technique, theory or philosophy though they may serve to illumine or illustrate them and thus play a subsidiary or supplemental role.

Research in the principles, philosophy and technique of music in terms of the traditional *saṅgita śāstra* affords scope sufficient for life-long fruitful investigation for dozens of the best brains of Indian musicologists and for scores of others who may wish to relate the principles or discoveries of other sciences to this *śāstra*. As yet, however, not even the fringe of optimum research native to this *śāstra* itself has been touched for lack of properly qualified researchers. Nevertheless there can be no objection in principle to the specialists of other sciences attempting an interpretation of their tenets in terms of musical theory, philosophy or technique if they are conversant with these branches of musical knowledge. For his part, the Indian musicologist *per se* would be thankful if he is left free for the present to carry on his legitimate work of unravelling the mysteries of traditional musical theory, philosophy and technique without intrusion or obstruction from the votaries of other fields of research.

What I have said above goes to confirm the view that both intrinsically and relatively to the state of knowledge of the traditional *śāstra* among present-day musicians, an over-riding urgency and priority vest in research in this *śāstra* and that, although there is no bar in principle to other studies or research in Indian Music being taken up, their conclusions will have to be justified in terms of the scope and philosophy of this *śāstra* because it has regulated the practice and technique of Indian music for centuries and as yet no science has been evolved to replace it.

—P.L.S.

TYAGARAJA'S FIVE GEMS

An Introduction

The great saint-singer and composer of music, Śrī Tyāgarāja, needs no introduction to any music-loving public. From the point of view of Karnāṭak Music, the present age may be called the Tyāgarāja age. Classical Karnāṭak Music (at its best, of course) owes its popularity largely to this mighty genius who attained Immortality 120 years ago.

The main form of homage that musicians and music students pay to their *Parama Āchārya* is the singing of his *Pañcharatna Kṛiti-s* or the five gems of composition which are set in the foremost five *Ghana Rāga-s* of the classical tradition, viz., *Nāṇa, Gouḷa, Arabhi, Varāli* and *Śrī*. These *rāga-s* lend themselves most admirably to *Tāna* or *Madhyamakāla* treatment, i.e., medium tempo. Tyāgarāja's songs of this pentad amply bring out the beauty of *Madhyamakāla* inherent in these *rāga-s*.

Masterpieces these assuredly are, but they are not typical compositions of his. They are of an unusual type—unusual and almost unparalleled, in fact, in the whole field of 19th century Karnāṭak Music. (In my view they belong to the earlier *Prabandha* form.) His typical compositions are noted for brevity in the use of words and a musical structure which admits of imaginative improvisation. Here, in these *kṛiti-s*, insofar as the *charaṇās* are concerned, every *svara* and letter is fixed and there is generally one letter for every *svara*. To a superficial observer, therefore, it would appear that these songs are overburdened with words and that the literary aspect reigns supreme. But, on close scrutiny, it will be found that the words subserve a greater cause which is purely musical. Though the richness in spiritual content of these, as indeed of all Tyāgarāja's compositions, is undeniable it is not on that that their fame rests. It rests on the architectonic beauty of this ensemble which is a fantasy of melody and rhythm, words being there not merely for the sake of verbal sense (at any rate, during the singing of them) but to lend euphony and majesty.

A characteristic of these *Pañcharatna Kṛiti-s* is that each of them has a number of *charaṇa-s*, about ten of them, all set to different *dhātu-s* (melodic-rhythmic lines). Also, they are generally sung as *svara* and *sāhitya* (text) alternately. Traditions, however, vary. While there is near-unanimity in regard to the *kṛiti-s* in *Nāṇa, Gouḷa, Arabhi* and *Śrī rāga-s*, the same cannot be said of the *kṛiti* in *Varāli*. This *rāga* has suffered a serious handicap all along in that, owing to sentimental objection, it has not been directly passed on from *Guru* to *Śishya*. Musicians who cared to learn the *Pañcharatna* song in *Varāli* from masters other than their own have been few and, even amongst them, there are different versions in regard to the music of it. Some schools do not sing *svara* for the *charaṇa-s* of this song. Some even question the attribution of its authorship to Tyāgarāja.

—V. V. S.

SATAN'S SPREE

a diagnosis of our educational malaise

Gardens and buildings, grand, of sheen,
alas,
often house but men of tin—
no heart, no spirit, but long-faced gloom.

Throbbing sprouts do raise their heads
in hope;
but shiver and shrivel
at the touch of soulless hands and weighty heads.

Words, words, words;
no place for thinking, feeling, doing;
words, words, words;
empty words dictated for cramming.

Satan takes over
and sets to work in glee.
He shuts out the path of order,
grace, charm and harmony,
and takes the boys on a spree.

The air within and without
is fully ripe with virus—
of lust, of greed, of violence.
Plants he, the Devil, these into the young
and dopes them as with *Bhaig*.

Life within denied of salt—
creative joy—
frustration flows in the channel,
of resentment, of anger, of revolt,
to yield bumper harvests far too banal.

×

Young friend dear,
heed the words of sages and saints,
and of scientists—
provided the voice is authentic—
of the East, of the West, of all the world's climes,
of yesterday, today and of all good times;
think, feel and act,
and face the morrow straight.

—'NANDAN'

THE WISE CANT-SELLER'S NIGHTMARE

"Down with cant! Down with the seller!" The shouts rent the air.
The Wise Cant-seller of Dally Diversity rolled in his bed.
"Release our brethren", shouted the angry young men.

The W.C. walked over to the balcony and looked. The sea of heads unnerved him.

"I have no authority," he mumbled.

"Look here, wise man", said a musical voice from behind.
The W.C. turned round. There stood before him Saint Tyāgarāja, complete with *tambura*, *chipla* and begging bowl.

"Where you *do* have authority," "continued the saint, "what do you do with it? Don't you use it against truth, fairness and justice?"

"er..... At times, yes", blurted the Wise Cant-seller, "but how can I let down my vassals?"

"Truth is God, Mr. Durmukh!" said a familiar soft voice from behind.
The W.C. turned round again. Mahatma Gandhi! And his devastating smile!

Drawing a deep breath, the W. C. side-tracked the issue.

"Mr. Gandhi, I did n't know you could be so discourteous. How *can* you forget the many exchange degrees that adorne me? That is A. B.

Don't you think you owe me some gratitude? Was n't it I who, as Chairman of the D.G.C., gave you shelter here and in similar places?"

Hē Rām!" sighed Gandhi.

"Away with that religious symbol, Mr. Gandhi. It's poison to my international ears."

"How are your gardens, my dear boy?" The voice came from above.

The Wise Cant-seller looked up. There, high up in the air, stood Svāmī Haridās with a lamb on one side and a tiger on the other.

The W.C. shuddered. "Please, please, Svāmiji, send that brute away, and I'll answer you", he moaned.

The Svāmī smiled.*

"Child, I know your malādy. Do you remember that as a boy you wanted to be a singer? But your career took you farther and farther away from music. That frustration has never left you. All your life you have lived within prison walls. As a warder you were n't too bad, and even acquired a glamour in the outside world. But, son, why did you come into this place where *Sarasvatī* should reign? You have turned this pretty place into a prison. Well, it's never too late. Arise, awake, sing out!"

W.C. "I.....I.....I....."

Svāmī: "Cut out the 'I', you 'll be all right."

—SADAGOPAN

THE CULTURAL CALAMITY

Rhythm : Seven (3 & 4)

Melody : *Kavadichindu*
(or other appropriate air)

Pakka-vādam vandadaiyā pālum Nāga rikamennum
pērilē poi nōkkilē ā ḍambaratti lē—padar
nāḍudē manam vāḍudē kalai
ōḍudē ūvai pōhudē uyir
Kudiraidanaik kaludaiyākkum koḍumayē in ru kalviyām
manidargaḷai asurarākkum maḍamayē kala yām—pē-
rāsayē pē rāśiriyamām
aḍimayē alaṅ kārāmāmē

Elil paruha neñjamillai eduvum vēṇumām eluttill
kaluttill paṭṭai koṇḍa nāipōl tōṇavēṇu mām gītam
peyaralaḷavil pōdumāmē
śeyalaḷavil śeviyum vīṇē

Pāṭṭin peyar rāgam peyar tāḷam peyar vēṇumāmē
ēṭṭilēṭṭit taṇperumai kāṭṭa vēṇu mām—mēlum
kāśu-panamē kalai-rasanaiyām
Śēśhadāsanuk kaṇivumilayām

*Imbalance of thought is the order of the day,
they call it the civilized way, wrong attitudes and show-off;
thought goes after chaff,*

Art is withering, sap is draining, life is ebbing.

*The cruelty of turning horses into asses is education'
The perversity of turning men into monsters is art !
Avarice the badge of professorship,
Servility the ornament !*

*No heart for Beauty, they want mere tags ;
like dogs, they say, songs should wear their bands.
Names and symbols would do for them—
really, they have no use for ears.*

*They want the name of song, name of rāga, name of tāḷa,
for writing and looking learned. More ;*

Money, they say, is Taste.

"Śēśhadāsa ? What does he know ?" they would say.

—ŚESHADĀSA

ROLE OF SANGAM LITERATURE

in cultural integration

Sowmya

In India for centuries past religion and culture have transcended all linguistic barriers and unified the people all over the country right from the Himalayas in the North down to the Cape Comorin in the South.

Vedic religion held its sway over the people till the advent of Buddhism and Jainism, which found ardent adherents even in the far South. Then came Śaṅkara who gave a new impetus to Hindu religion. Two centuries later Rāmānuja's *Viśiṣṭādvaita* philosophy became equally popular throughout the country. Still later Madhva's *Ādvaita* philosophy too caught the imagination of the people in the North. All these three great men came from the South and traversed the entire country right from Rameswaram in the South to Badrinath in the Himalayas. Though the philosophies propounded by them widely differed from each other, all of them sprang from the same root—viz., *Upanishad-s*, *Brahma Sūtra-s* and *Bhagavat Gītā*, which form an integral part of Hindu religion.

People of the land, to whichever denomination of the Hindu religion they belong, are bound together by the silken thread of the basic tenets of Hindu religion, which form the fabric of the traditional culture of the country.

Linguistic diversity is not a thing which has suddenly sprung up. It has been there from time immemorial. But it was never an impediment to the spreading of culture and forging unity among the people of diverse dialects in the various parts of the country. The languages of the various regions have played their role fairly well in carrying the message to the common folk.

In carrying out this magnificent task, Tamil has played a leading role, perhaps next only to Sanskrit. The greatness of a language lies not only in its antiquity and vastness of its literature but also in the breadth of vision. A literature which remains circumscribed, not extending its vision beyond the periphery of its own soil, ill serves its own people. Judged by these standards the ancient Tamil classics occupy a unique position unmatched by any other language of the country.

We are of course familiar with the sayings of *Āṭṭwār-s* and *Nāyanmār-s*, who have sung in praise of places of religious importance in the North. Tamil literature of the post-*Prabandham* era is even richer in this respect. But the role played by the Tamil language as a vehicle of cultural and religious integration of the people in the pre- and early Christian era is lost in obscurity.

Few outside the circle of scholars are aware of the fact that the earliest Tamil literature now extant contains reverential references to our ancient epics and Purāṇa-s.

As an instance in point I should like to narrate here an interesting incident that took place some time ago. Shrimathi M. S. Subbulakshmi, who gave a music recital over A.I.R. from Delhi in the National programme, concluded her concert with a piece from *Śilappadikāram*—the three stanzas beginning with the words 'Mūvulahum Irāḍiyāl' in *Aicchiyar Kuravai*. The rendering of the song was so soul-stirring that at the conclusion of the recital the listeners were left with tears of joy trickling down their cheeks. Those who missed the announcement went with the impression that the piece was from the hymns of *Ālvār-s*. Some of those who did listen to the announcement that the piece was from "*Śilappadikāram*" were inclined to doubt the correctness of the announcement! It was a great surprise and revelation to many that such a highly emotional song in praise of Lord Nārāyaṇa occupies a place of pride in the two-thousand-year-old Tamil classic.

North Indian friends, who enjoyed the music as much as others did, were simply astounded when I explained to them the text and date of the composition. "If the core of the Hindu religion and culture had taken such a deep root in the South as to be reflected in a popular Tamil classic written two thousand years ago, how many centuries would it have taken for it to reach that stage?" they asked. I left the answer to their imagination.

Śilappadikāram is replete with numerous such references and reflections. *Saṅgam* literature, anterior to *Śilappadikāram*, abounds in such references. Numerous episodes from *Rāmāyaṇa* and *Mahābhārata* are referred to in *Ahanānūru* and *Puranānūru*. All the *Avatāra-s* of Lord Viṣṇu are mentioned in *Paripāḍal*, *Ahanānūru*, *Puranānūru* and other works. Sacred rivers and mountains in the North such as the Ganges and the Himalayas come in as worthy comparisons with those in the South. In one or two places there is even the mention of Mouriya kings.

By comparison Tamil stands far ahead of all other Indian languages in this respect. These go to enhance the greatness of Tamil, the oldest of the living languages of this country. It is high time that this aspect of the greatness of the Tamil language is made widely known not only to the people in the North but to our own brethren in Tamil Nad. This is a fit subject for deep study by research scholars.

—Courtesy: 'Ezhuthalan'

biography

CRITICAL STUDY

KSHETRAJNA

Vissa Appa Rao

The life history of Kshētrajña is known only through some stories and anecdotes and I give them briefly below.

(1) Subbarāma Dikshitar in *Saṅgita Sampradāya Pradarśini* states that Kshētrajña while young had the *upadēśa* of Gōpāla Mūla Mantra from a great *yōgi* and made *Japam* of the mantra. Sometime later Gōpāla Dēva blessed him and Kshētrajña began to sing *padam-s* in praise of Muvva Gōpāla, the first *padam* being: *Śrīpatī sutu bārīki nē nōpālēka ninu vēditē Kōpāla Muvva Gōpālā*.

In course of time Kshētrajña composed thousands of *padam-s* on Muvva Gōpāla at the durbars of kings and nawabs, visited a number of Kshētra-s and was called Kshētrajña.

(2) Shri Rāllapalli Anantakrishna Sarma gives a different version. Kshētrajña was a *Viṭa-rāya* and composed *padam-s* on kings and nawabs at Tanjore and other places. Later he returned to Muvva, his own village. He went to the Gōpālaswāmi temple and was attracted by a young *dēvadāsī* of the place. He made overtures to her but the young woman threw out a challenge and said "My Lord is Gōpāladēva. You had so far sung in praise of kings only but never in praise of God. If you can sing in praise of Muvva Gōpāla, my Lord, and turn your thoughts towards Him, then we can be of one mind." Kshētrajña struggled hard for a few days, stayed away in the temple in meditation without food or sleep and at last Gōpāladēva blessed him with His *Darśana* and Kshētrajña began to compose *padam-s* on God Gōpāla. This unique and divine experience changed the attitude of Kshētrajña from the physical to the spiritual plane. He and the young *dēvadāsī* went about the streets of Muvva singing *padam-s* and spent most of their time in singing in praise of the God in the temple with *tambura* in hand. Kshētrajña left Muvva soon after and visited several *kshētra-s*, and nothing more was known of him.

The descendants of Kshētrajña at Muvva gave me the following account which had been handed to them by tradition. The temple of Gōpālaswāmi had been very old. It was renovated and rebuilt in the form in which we see it now. Between Muvva (also 'Movva', 'Mōva' and 'Mavva') and Kuchipudi there was a suburb, 'Sanempadu' alias 'Sanipeta', where a number of *dēvadāsī-s* lived. This disappeared nearly one hundred years back. However traces of it are found underground even today.

"The original name of Kshētrajña was Muvva Varadayya. He was illiterate and was tending cattle. He was a *mūḍha bhakta* of the God

Gōpāla of the village and was frequenting the temple. He loved a young *dēvadāsī* girl—some say, a milkmaid—who was also a devotee of the God. She refused him, stating that he was illiterate. He then prayed to Gōpāla-dēva persistently and intensely for a number of days and all on a sudden the Divine grace blessed him and he broke out into song in *padam-s* in praise of Muvva Gōpāla. He became a great *bhaktā* and was entirely a different man. His attitude towards the young woman changed. Both became *bhaktā-s* and began to sing together *padam-s* composed by him. The village slowly began to recognise Varadāyya's greatness. Some time afterwards Varadāyya left for Tanjore and was known to have visited several *kshētra-s* and sung in praise of the various gods. He was called Kshētrajāna. He did not return to Muvva. Nothing more was known of him."

From these different versions emerge the following salient points.

1. His original name was MUVVA VARADĀYYA. This is a very important point, not known till now to the musical and literary world.
2. He left for Tanjore after composing *padam-s* on Muvva Gōpāla and never returned home. He spent his early days in Muvva only.
3. He was intimate with a young girl, a *dēvadāsī*. Both were *bhaktā-s* of Gōpāla. This early intimacy and attitude towards her continued only for a short time and then there was a remarkable change in his life and he left Muvva.

In regard to Varadāyya being illiterate and being blessed like Kalidasa and being transformed into a great composer, musician and *bhaktā*, I think we have to take it with a pinch of salt. Such stories are said of some great men, and I think this is one.

Varadāyya must have been born great. He lived in a tract of country which was the seat of ancient learning and culture on the banks of the Krishna. Srikakulam, the abode of the diety Andhra Vishnu, and the village Ghantasala, both famous in history for nearly two thousand years, are only a few miles from Muvva. And Kuchipudi village which was famous even before the fifteenth century for its music, *alaṅkāra śāstra*, *abhinaya*, *nāṭya* and *nāṭaka*—particularly the *Pārijāta nāṭaka*—is very near Muvva. So Varadāyya must have studied in some of these places, in the old style, Sanskrit, and Telugu literature and language, and must have learnt music, dancing, *abhinaya* and *alaṅkāra śāstra*. His *padam-s* afford clear evidence of his versatility and grasp of ancient culture in all its aspects. He must have towered very high among his fellow students.

During this period of Varadāyya's studies some *dēvadāsī-s* of the villages around, and particularly of Muvva, must have been learning music and dancing in the same place. Some gifted girls among them must have been learning Telugu and Sanskrit literature and *alaṅkāra śāstra* also.

It is therefore highly probable that Varadāyya would have been acquainted with them. His acquaintance must have grown with years into love towards one of the gifted girls. With this background I examined the

contents of some of his *padam-s* in a certain order, and am able to interpret them to form a continuous story of his life at Muvva.

In the *padam Nannē penḍilāḍusumī* a young girl entreats her lover to marry her and assures him that she would endeavour her best to see that her elders would not make an exorbitant demand on him in the shape of 'Varālu'—'Varāhalu', gold coins current during that period. The intimacies they had while they were young—how she was invited to his house, how she was caressed and kissed by him, how he promised to be her life-partner and how intensely they loved each other are all detailed.

From a few other *padam-s* it would be clear that Varadāyya encountered serious obstacles in trying to make his beloved his wife. It may be the threats and anger of his father and other elders in the family and of his community and society in general.

At long last Varadāyya determined to have his beloved as his partner in life, irrespective of all consequences. The *padam, Piluvanampē nannivēla* describes the ecstasy of the *dēvadāsī* girl when Varadāyya sent word that he would join her that day.

Varadāyya's conception of an ideal woman is given in the *padam Sāmānyamugāde*. Having found these ideals realised in the person of the particular *dēvadāsī* girl with whom he was moving very intimately for some years, a girl who was young, beautiful, cultured and accomplished, Varadāyya broke through all obstacles of caste, creed and custom and soared high to realise the unique bliss born of an ideal partnership in life.

The young couple must have enjoyed life to their heart's content for some time. They must have frequented the temple of Gōpālaswāmī at Muvva and worshipped the god. It might have occurred to them that it would be worthwhile to compose *padam-s* dedicated to Muvva Gōpāla. As described in the abovementioned *padam*, Varadāyya's mistress must have persuaded him to compose *padam-s*. Varadāyya must have undertaken the task and after some days of struggle and effort, meditating all the time in the temple without caring for food or sleep, must have burst out into song in praise of Muvva Gōpāla. Tradition has handed down stories to this effect. And the song *Śrīpatisutubārīki* is said to be the first *padam* he composed.

That the first song should begin with the letter *Śrī* was appropriate and quite in accordance with poetic convention. Moreover, this *padam* is unlike all other *padam-s*, which as a rule contain three *charaṇam-s* each containing four lines, besides *pallavi* and *anupallavi*. This *padam* contains a single line for all the five *charaṇam-s* and probably it indicates that it was his maiden attempt.

Varadāyya and his beloved must have been rapturously engrossed in this new experience, must have been composing new *padam-s* and singing them together. She must have been dancing and rendering the meaning of the *padam-s* in *abhinaya* just like Padmāvatī, the wife of Jayadeva the author of the immortal *Gīta Gōvinda*—'Padmāvatī charaṇa chārāṇa chakravartī.'

Such experience would naturally produce a great change in the attitude towards life and must have therefore changed them gradually into great *bhakta-s* of Muvva Gōpāla. Varadayya must have had enough of this kind of life at Muvva. He must have had the desire to travel far and wide, worship the gods enshrined in the famous temples of the land and probably distinguish himself in the durbars of Tanjore, Madura, etc.

There is evidence to show that Muvva Varadayya entered the durbar of Tanjore presided over by Ragunātha Nāyak. Nothing more, however, was heard of him during his reign. We find from the *padam* *Vēḍukātō naḍachukonna* that a few years after, Kshētrayya (he seemed to have acquired this name already) composed more than four thousand *padam-s* in the durbars of Tanjore, Madura and Golkonda.

In this *padam* a reference is made to a contest in *pada* composition with Tulasimūrti at Golkonda Durbar. Kshētrayya seems to have won the contest by composing 1,500 *padam-s* in 40 days through the grace of Muvva Gōpāla! It was an extraordinary feat and only indicates that Kshētrayya was a highly gifted composer. The *padam-s* seemed to be all in praise of Muvva Gōpāla and not in praise of any of the three reigning princes.

It may however be stated in this connection that Kshētrayya composed a few songs on Vijayarāghava and fewer still on one Tupakula Krishna, perhaps a sirdar under the Golkonda Nawab.

From the dates of the princes referred to above, Kshētrayya seemed to have first entered Tanjore Durbar somewhere about 1630 A.D., in the last days of the reign of Raghunātha Nāyak. He must have been therefore born about the beginning of the seventeenth century.

From the *padam-s* collected and printed so far it could be said that Kshētrayya visited eighteen sacred shrines. He composed *padam-s* on each of the gods, the number of *padam-s* generally varying from one to four. Though the name of the particular god is mentioned in a *padam* Kshētrayya identified the god with Muvva Gōpāla and thus retained the Muvva Gōpāla *mudra* invariably.

Among the sacred places visited by Kshētrayya were Varahur, Chidambaram, Kadapa, Kanchi, Hemadri, Yadugiri, Palagiri, Tirumala, Triuvallur, Srirangam, Madura, Satyapuri, Inapuri, Srisailla and a few other unidentified places.

A scrutiny of the number of *padam-s* composed on each of the gods of these sacred places brings out a very significant fact, viz, that whereas the number of compositions on any god did not exceed four those composed on Varadarājaswāmi of Kanchi were more than fifteen in number.

As I was thinking within my mind the probable reason for this fact it struck me that his name was Varadayya, the same as that of Kanchi Varadarājaswāmi and that I might scrutinise the *padam-s* which were dedicated to that deity and find out if anything of interest would emerge. I wrote down all such *padams* separately, read them out and arranged them in their order of sequence and found that they gave a continuous story of

the life of Kshētrayya narrating the events just before and after his leaving Muvva.

According to the *padam* *Oorikipōka*, Varadayya was in Kanchi at that time. Perhaps he left Muvva and went Kanchi and stayed there for some time. The *padam* *Chakkani daya* narrates how his beloved went to him there and what happened when the lovers met again.

What happened after that? Did Kshētrayya yield to the entreaties of his beloved to live together at Kanchi? The answer seems to be in the negative. There is no *padam* which gives any further indication of his continued life. Kshētrayya must have advised her to lead a life devoted to God and not a life which yearns after worldly desires. She must have thankfully appreciated the wisdom of his affectionate advice, and returned to Muvva and lived a life devoted to the deity, Muvva Gōpāla.

What about Kshētrayya and what happened to him? Tradition has handed down to us an important story, which related to the fact that Kshētrayya was very much in evidence in Vijayarāghava's durbar at Tanjore and that Vijayarāghava was his great patron. (To humble the envious poets of the court, he composed a *padam*, left it unfinished and went on a pilgrimage to Sethu. The others could not complete it, and only he could do it after his return.)

Long before this time, Varadayya had been known as Kshētrayya, his original name being forgotten. So, in all records we find him called Kshētrajña. In the Andhra country he was known as Kshētrayya and in the south of the Madras state, in the Tamil land in particular, he was known as Kshētrajña. Subbarāma Dikshitar referred to him as Kshētrajña. As defined in the thirteenth chapter of Bhagavat Gītā, Kshētrajña connotes a great person of *adhyātmic* eminence. Most probably Kshētrayya attained such an eminence.

—Condensed from a paper for Madras Music Academy

PARLOUR PUN

Parent : Who will undertake to restore normacy in our universities ?

Teacher : Why, there are many more bigoted bureaucrats crying for vice-chancellorship. Give them a chance, they are the best undertakers !

KAVI KUNJARA BHARATI

Compeer of Gōpālākṛishṇa Bhārati, author of *Nandanār Charitram*, Kavikuñjara Bhārati was another great composer who composed in Tamil and gave us master-pieces like the “Kandapurāṇa Kīrtanaigal” and “Aḷagar Kuravañji”. As of the other Bhārati’s, his life too spanned practically the whole of the 19th century (1810-1896). The last century was thus the golden age of Karnāṭak music composers, not only because of the Musical Trinity, Tyāgarāja, Dikshitar and Syāma Śāstri, but also because they were followed by outstanding Tamil composers like the two Bhārati-s.

The surname Bhārati, meaning a learned man and poet, came to Kavikuñjara Bhārati from his ancestors. His first name was Kōtiśwaran which he inherited from his grandfather according to the custom in his native district. ‘Kavikuñjara’ (elephant among poets) was the *Birudu* (honorific title) bestowed on him by Gauri Vallabha Rāja of Sivaganga. In course of time his first name was dropped and he was known as Kavikuñjara Bhārati.

The ancestors of Kavikuñjara Bhārati had hailed from the Tiruneveli district. By virtue of their learning they had received endowments of land from King Raghunātha Sēṭupathi of Sivaganga and settled in the village of Perungarai. Kōtiśwaran’s father was a learned man named Subrahmanya Bhārati, well versed in music also, it would appear. He was without a child for a long time and Kōtiśwaran was born after severe penances by the father and mother.

Young Kōtiśwaran showed brilliance in studies, particularly Tamil and Sanskrit literature, besides music. He had also the fortune of close association with and fatherly affection of Madhurakavi Bhārati, the well-known composer of *Padam-s* of those days. He was also greatly influenced by the *Padam-s* of Kshētrajāṇa. Even in his teens, he began composing *kīrtana-s* and *padam-s*. It is said that at the age of eighteen he suffered from a prolonged illness and that the local deity Dharma Śāstā appeared in his dream and asked him to sing. Kōtiśwaran composed a song and sang it in the temple. He was cured of his illness.

The incident increased his piety, and the young composer began singing more songs. All his life he composed and sang in praise of God in multifarious forms of lyrical beauty. His less known works include “Kayar-kanni Mālai”, “Adaikkala Mālai” and “Tiruvēṅgaḍa Mālai”. His *Chirinba padam-s* and *Pērinba kīrtana-s* gained wide currency among musicians. “Kavikuñjaram” is his signature in songs.

His Magnum Opus was the musical drama “Skanda Purāṇa Kīrtanaigal”, the epic story of Kārtikēya sung in the form of a series of musical compositions. Another well-known interesting work is “Aḷagar Kuravañji”, the semi-folk dance-drama on Lord Aḷagar of Śōlai Mālai (Aḷagar kōvil) near Madurai. As in all *Kuravañji-s* the vital part here is played by the Kuratti (gypsy woman). The *Kuravañji* form was very popular in those days, perhaps more than now.

Kavikuñjara Bhārati’s “Aḷagar Kuravañji” is known for its musical richness besides high literary merit. Abounding in classical tunes in *Rakti*

rāga-s, some of its pieces like “Ivanārō” in *Kāmbhōji*, “Svāmi Mayūragiri” in *Khamās*, are popular in the concert hall also. Fragrant with *Bhakti* and *Śrīṅgāra* interwoven throughout, the play is at once appealing to the classes and to the masses.

This neat little work of art was completed in 1840 and presented before an assembly of scholars and laymen in the court of Kāttamanāchār, the queen of Sivaganga State, who bestowed upon Kavikuñjara Bhārati the rare honour of the gift of a palanquin.

While adorning the Sivaganga Court, Kavikuñjara Bhārati was sought after by other princes and noblemen also. Mutturāmaliṅga Sēṭupati of Ramnad, the well-known patron of arts, solicited the composer’s visit to his court and the latter agreed. Ponnusvāmi Tēvar, the elder brother of the king, was also a great admirer of the composer. It was he who rightly felt that Kavikuñjara Bhārati was the person competent to take up the monumental work of singing the story and praise of Lord Kārtikēya in the pattern of the *Rāma nāṭaka kīrtanaigal* (story of Rāmāyaṇa in songs) of the immortal Aruṇāchala Kavirāyar. Being an ardent devotee of Lord Kārtikēya himself, Kavi kuñjara Bhārati took to the task with missionary zeal. He naturally chose the calmer atmosphere of his Perungarai village for composing the great work, and completed it in five years. “Skanda purāṇa kīrtanaigal” is his last and greatest achievement. It is a mine of dramatic compositions from which a number of musical dramas can be presented. The melodies are hauntingly beautiful and appropriate to the occasion. The diction of the text is apt and mellifluous. By the time the work was completed Bhārati got so submerged in the *Bhakti rāsa* of the classic that he chose to live in contented seclusion and declined to return to urban life, much to the dismay of the royal patron.

Like many of the musical luminaries of those days, Kavikuñjara Bhārati led a contented spiritual life, free from undue worldliness. In his house there were always *Bhajana-s*, festivals and other spiritual activities. Though lavishly patronized by many a ruler he, like Tyāgarāja and others, avoided *Narastuti* (flattery of man) even amidst trying circumstances. For instance, his son-in-law once got involved in a case. The lawyer who defended him was one Mani Aiyar, and he desired that a song on him be composed by Kavikuñjara Bhārati. Faced with a dilemma the composer sang a song on Goddess Mīnākshī, in which all the lines ended with the phrase “Mani”!

Kavikuñjara Bhārati was held in very high esteem and reverence by the people and they believed that the words of such a pious man would prove true. Like Muttusvāmi Dikshitar he is also said to have brought rains during a draught, with the song “Kandā Ni nanda”. He is also said to have cured chronic diseases. Poets like Vēmbattūr Pitchu Aiyar, known as the ‘Kāḷamēgam’ (rain-cloud) of those days, bowed to Kavikuñjara Bhārati.

Kavikuñjara Bhārati lived to see “a thousand full moon days”. His ‘Śatābhishēkam’ (84th birth anniversary) was celebrated in 1894. Hale and hearty throughout, he passed away peacefully in 1896.

Kōtiśwara Aiyar, well-known composer of “Kanda Gānāmudam” embodying *kṛiti-s* in the 72 *mēla rāga-s*, was Kavikuñjara Bhārati’s daughter’s son, and he had derived much inspiration from his grandfather. It was he who first published, in 1916, some of the works of Kavikuñjara Bhārati.

—T.R.S.

biography

RAMAKRISHNA BUWA VAZE

In the last quarter of the last century, in the village of Kāgal in Maharashtra, a poor widow worked hard as a cook in a rich family in order to support her young son aged about five. The boy, Rāmākṛishṇa, born in 1871, went to school under the orders of his mother but was not at all interested in his school studies. He could not pull on for long, and was expelled from the school for not paying any attention to his class-work—and for humming tunes even in the classroom! The poor mother was downhearted, but not the son who had made up his mind to learn music and music only.

The boy, who later became the celebrated *Khyāl* singer, Rāmākṛishṇa Buwā Vāze, started taking lessons from Pehrē Buwā, a local musician. After some time he went to Mālwap to continue his musical studies from Anṇā Buwā, an old *Khyāliyā*.

Not satisfied with his progress, Rāmākṛishṇa left behind his mother and wife—having been married at the age of ten—and slipped away for an unknown destination, with a determination to succeed. He reached Poona and from there went to Bombay. It was here that he got an opportunity to listen to a *Bīn* recital by the famous Bandē Ali Khān and vocal music by one of his foremost pupils, Chunnā Bāi. He was hypnotized with the superb music of the master and the pupil.

From Bombay he went to Indore. Here the famous *Pakhavājī* Nānāsāheb Pānsē, agreed to teach the *Pakhavājī* but, for learning *Khyāl Gāyaki* he advised Rāmākṛishṇa to go to Gwalior which had the highest reputation among seats of musical studies. Going around places, he came in contact at Varanasi with Ustād Rahmat Khān and Ustād Nissār Hussain Khān, both stalwarts of the Gwalior tradition. Rāmākṛishṇa succeeded in persuading Nissār Hussain Khān to adopt him as a disciple and to allow him to accompany him back to Gwalior.

Though the *Ustād* agreed to teach Rāmākṛishṇa, yet it was evident that he was not at all anxious to part with his hard-earned knowledge. Rāmākṛishṇa devotedly served the *Guru*. Sometimes he had to do even such things as were against his own religious sentiments. In spite of all, during a period of four years the *Ustād* hesitatingly taught him "only four compositions", as a first-hand informant puts it. At this stage, the pupil's voice began to break. His colleagues ridiculed him and the *Guru* sarcastically called him "Tānsēn". Still, Rāmākṛishṇa did not lose heart. Full of determination he declared with self-confidence, "Among all those learning music here it is only I who will shine as an artist of All India repute". He humbly told his *Guru* that Tānsēn became Tānsēn only after long training and practice. He expressed his belief in becoming a second Tānsēn.

In those days, top-ranking musicians from all over the country thought it a privilege to get an opportunity to perform at Gwalior. The

city is doubly significant to musicians for, apart from the living *Gharānā*, Tānsēn's *samādhi* is there. Rāmākṛishṇa never lost an opportunity to play the Tambura for visiting musicians. Thus he listened and learnt many new *rāga-s* and new compositions. His wonderful memory greatly helped him in this. Ultimately the *Guru's* heart also melted, and he taught Rāmākṛishṇa more than 300 compositions in different *rāga-s* during the next four years. Rāmākṛishṇa availed of opportunities to learn from other masters also. From Mohammad Ali Khān of Jaipur he learnt compositions of *Manarāṅg* tradition. He learnt from Ināyat Hussain also. He stayed for some time at Nepal and then came in contact with Sādiq Ali Khān from whom he learnt typical *Thumrī-s* set to *Adā Chautāl*, *Jhūmra* and *Tritāl*—which in fact resemble the *Khyāl* very much.

His own style was a happy synthesis of many traditions. In fact his singing of the same *rāga* on different occasions reflected different colours and flavours. It will be interesting to know that he also acquired proficiency in playing on the Violin and the *Sitār*. He had occasion to spend a fortnight with Svāmī Vivēkānanda, and he cherished it as his proudest privilege. The Svāmī's philosophy made a great impact on the musician's life. Svāmiji taught him some very interesting Hindi verses describing many important aspects of Music. Inspired by him Rāmākṛishṇa was able to fulfil his long cherished ambition of becoming a topranking vocalist. After twelve years he returned to his village and presented his learning at the feet of his mother.

The participation by Rāmākṛishṇa Buwa Vazē, popularly known as Vazē Buwā, was considered most essential for the success of any important musical event in his days. The famous Mañjī Khān used to say that only Vazē Buwā was competent to render the varieties of *Malhār* in their splendour.

He was a generous teacher. He never hesitated to part with his knowledge to capable students. One of the foremost disciples of Pandit Vishnu Digambar Paluskar, Pandit V. N. Patwardhan has also learnt from Vazē Buwā. Selected compositions have been published in two parts of *Sangit Kalā Prakāsh*. His gramophone records have been very popular among music lovers. He had been broadcasting from different stations of A.I.R., but mostly from Bombay.

He was very fond of sweets. He was advised by the doctors not to take sugar but he defied them! He believed that a good singer should be a good eater. His motto was: ख़ैया सो ग़ेया (Only a good eater can be a good singer!)

Rāmākṛishṇa Buwā passed away at the age of Seventy-four on May 5, 1945, leaving a gap which cannot be easily filled.

—V.C.M.

biography

FAIYAZ KHAN

Now and then we come across good music and good musicians, but rarely does it happen that the artist has all the desired qualities that make his music as perfect as is humanly possible. There is always an 'if' in the listeners' minds while coming away from a masterful and enjoyable performance of an accomplished artist. The truly sympathetic and knowledgeable listener may not utter them but the trend of thought runs somewhat like this: "If only he had some *laykārī aīg*", or "If only he had a good accent", or "If only his *tān-s* were a little more vigorous", or "If only his approach had been less matter-of-fact and more emotional", or "If only he had a presentable personality", or "If only he had not given way to technical acrobatics", and so on. There is hardly an artist who can escape the criticism implied in these 'ifs', but the late *Ustād* Faiyāz Khān was an exception. He had a gifted voice, made more attractive by intelligent and sustained practice, a perfect sense of rhythm, mastery of *rāga* forms, a capacity to understand the inner poetic beauty of the words of the song, commanding personality, congenial expression and behaviour on and off the platform, and an ability to render any musical form with equal ease; in short, he was an all-rounder. And, besides, he had other individual traits which enabled him to do immense good to classical music, making it popular amongst the classes and the masses.

Faiyāz Khān was born at Agra in the year 1886. His ancestry through the centuries is traced to one Hāji Sujan, a pupil and son-in-law of the celebrated musician Tān Sēn.

Faiyāz Khān lost his father when he was but an infant of five months. The maternal grandfather, Gulām Abbās, brought up the child and taught him music for some 20 years.

As a performing musician Faiyāz Khān attained success and fame within a short time. He adorned the royal court of Mysore for many years and earned the title *Astād-e-Mausiqui* (The Sun of Music). He was thus one of the earliest Hindustāni musicians to attain distinction in the South. In 1911 he left Mysore and joined the Baroda royal court.

While performing, whether it was a *Khyāl*, *Dhamār* or *Thumrī*, the *Ustād* got so completely immersed in the atmosphere of the *rāga*, in the theme of the song, and in the rhythmic splendour of the composition, that he almost forgot himself. His bodily movements and facial expressions were shaped by the sentiment of the music, and they had a telling effect. The *Ustād* was able to communicate his bubbling joy of life to every one in his audience. Even the most unmusical person would start swaying with the *Ustād's* music, not only emotionally but physically as well. Unless a person was deaf or was intentionally controlling himself, it was next to impossible not to be influenced by the delightful, picturesque and technically perfect recital.

The quality of his voice was also unique. There are some voices which penetrate your heart like a pin-prick; others have a soothing effect; some others move you to an exotic or romantic or, say, devotional mood. But the broad, low-pitched and masculine voice of *Ustād* Faiyāz Khān, who could manipulate it at his will and make it produce any volume or shade of a given note, had still another rare quality: it made the listener's body and soul vibrate in harmony with the *Ustād's*. In fact *Khyāl-s* he was in his element.

The *ragā-s Lalit, Paraj, Tōdi, Jaijaivantī, Pūriyā, Khaṭ, Darbārī* and *Sugarāī* were his favourites. He was a versatile genius equally at home in *Dhrupad, Dhamār Hōrī, Khyāl, Thumrī* and *Dādra*, and even in *Ghazal*.

He was also a composer of high merit. Many of his compositions are very popular. They bear his signature *Prēmpiyā*, a nom-de-plume.

Not only did he make the Agra *gharānā* (tradition) more popular than ever before but he converted many musically indifferent persons into devotees of classical music. He also trained a number of his pupils in his own thorough and sincere way and made them good musicians. He had a rich heritage both from his maternal side as well as from his paternal side. He combined the fruits of the Agra and *Raigila* traditions of music. His pupils include the late lady musician Malikjan, Dilip Chandra Vedi, Nissar Hussain Khan, Azmat Hussain, Sharafat Hussain Khan and others.

Six feet tall and attractive in appearance, the *Ustād* radiated cheer around him. Romantic in nature, he had a great fondness for perfumes. He broadcast regularly over the All India Radio. His gramophone records are very popular. He passed away on November 5, 1950, leaving a void which cannot be easily filled.

—V.V.T.

INDIA'S QUEEN OF SONG AT U.N.

"M. S." enraptures global audience

October 23, 1966 was a meaningful day for Music. On that day the universal appeal of truly great music was convincingly demonstrated before a world audience. M.S. Subbulakshmi, the talented and dedicated singer hailing from the Karnataka music tradition, sang her way into the hearts of all. She has given a new inspiration and hope to students of music. Here are excerpts from reports :

An international audience of more than 2000 received the performance by M.S. Subbulakshmi with rapture and ecstasy in the vast General Assembly Hall of the United Nations.

For two hours diplomats from five continents forgot the rough and tumble of politics and other drab affairs and were transported into another world.

Secretary-General U Thant said: "Being a citizen of Burma, where there is a large Indian population, I have heard some Indian music in my time but for me it was indeed a new experience listening to the extra-ordinarily good music which Subbulakshmi and her accompanists provided today...

"The enthusiastic reception accorded to Subbulakshmi at the UN only proved, if proof were needed, that music knew no geographical boundaries and spoke the universal language."...

One of the highlights of the evening was the recitation in English of a hymn composed by Mr. C. Rajagopalachari praying to God to unite all nations. Subbulakshmi sang it to the accompaniment of piano music.

Based on the reactions of the audience at the UN yesterday and Washington and other American cities earlier, it is already evident that the rest of her US tour is going to be a tremendous success for India's "Queen of Song".

FESTIVAL OF HARMONY

Indian musicologists at Moscow

[At the invitation of the Soviet Government extended through the Sangeet Natak Akademi, Dr. Prem Lata Sharma and Professor V. V. Sadagopan participated in the centenary celebrations of the Moscow Conservatoire held recently.]

Cordiality, friendliness, hearty jubilation, homage to great souls, sumptuous artistic feasts, stock-taking of achievements, planning for improvements, candid thrashing of current problems—these were some of the marked features of the national event of the Soviet Union, the centenary of the Moscow Conservatoire from October 15 to 22, 1966. Twentyseven guests of the Soviet Government representing twentytwo nations made this celebration a festival of international harmony. The Ministry of Culture had made excellent arrangements for looking after the guests. Professor Rabinovich, Professor of foreign languages in the Conservatoire, took personal interest in all the arrangements.

The Moscow Conservatoire, rightly described as the heart of the musical culture of the Soviet Union, embodies a harmonious blending of the emphasis on traditional and personal methods of teaching of practical music, characteristic of conservatoires, and the standard of scholarship and research expected of a University. It provides for specialisation in performance (solo or group), composition and scientific or theoretical studies, through its four Faculties pertaining to Piano, Orchestra (stringed and wind), Voice, and scientific or theoretical studies. The inter-faculty chair for foreign languages provides for instruction in English, French, German and Italian to Russian students, foreign students being given a special course in the Russian language. This Conservatoire is premier among the twenty-three conservatoires in the Soviet Union not only because of its long existence (some other conservatoires are still older) but because of its rich contribution to the musical life of the nation in composition, teaching, opera, performance, conducting, etc. All this is due to its high tradition of devoted teaching starting with the celebrated composer Tchaikovsky, Rubinstein, and their associates.

All evenings during the eight-day celebrations were full of concerts presented by professors, students (past and present) and laureates of the Tchaikovsky Competition held every four years since 1958 at an international level, and by children from the special music school attached to the Conservatoire. An opera composed by Prokofiev and presented by students at the students' studio was a notable item. Four mornings were devoted to scientific sessions, problems of teaching being the main topic for discussion. A few afternoons were devoted to open classes in piano, violin, cello, harp, etc. The open class session in harp gave an insight into the tremendous potentialities of the instrument.

A few foreign guests, including the two representatives from India, spoke at the Plenary Session on the morning of October 20. Prof. V. V. Sadagopan gave an illustrated talk on Compositions of Indian music, and Dr. Prem Lata Sharma explained with illustrations the "Principle of unity in diversity in Indian music, with special reference to Raga and Tala." The talks aroused considerable interest there in Indian music.

A close acquaintance with the system of music education in the U.S.S.R. was illuminating. Music education finds a valued place in the scheme of general education, from the Kindergarten to the high school.

Special education in music is imparted at three levels : (i) the Preparatory school, (ii) the Middle or the Professional school preparing students for the Conservatoire and (iii) the Conservatoire embodying the highest level of musical education. An applicant for admission to the conservatoire has had some eight years training in music. Some conservatoires, including the one at Moscow, have special music schools attached to them and Professors of the conservatoires supervise instruction for preparing students for the Conservatoire. There is a thorough check at each stage for ensuring quality and high standards. Admission to the Conservatoire is specially restricted to those who satisfy severe tests as regards talent and potentialities for benefiting by the opportunities for advanced education. After completion of the five-year graduation course in a conservatoire, aspirants for the post-graduate course are again subjected to a tough test. A filter at each stage ensures quality.

Apart from these three types of musical institutions there are Pedagogical schools training teachers for the special musical school. Institute of Culture is a new pattern in the stage of evolution. Some of these Institutes also have a Faculty of Music in addition to Faculties for Painting, Drama, Choreography, etc. The most remarkable feature of this pattern of musical education is that special care is taken at the bottom level in order to ensure results at the top level and an outlet is provided for all levels of musical talent.

The number of students at the Moscow Conservatoire is about 1000. The number of teachers (taking them together in the three levels of "teachers", "docents" and "professors") is about 250 and, besides, there is a technical staff for repair and maintenance of instruments, etc., with a strength of about 150.

A visit to the Cemetery for the Distinguished at Moscow, where a number of ex-professors are buried, and a trip to Kliev, a small town at a distance of 80 Kilometres from Moscow, where Tchaikovsky spent the last nine years of his life, were a source of inspiration.

Apart from the concerts and other performances forming part of the centenary celebrations, the foreign guests were given opportunities to witness operas and ballets which are a regular feature of the cultural life of Russia in general and Moscow in particular.

The Soviet Minister for Culture, Madame Fourtseva, took great interest in the celebrations personally and through Madame Ilyna and others. She gave a grand reception to the guests at the Kremlin. There were also other receptions, including one given by Prof. Sweshnikov, Rector of the Moscow Conservatoire.

The centenary celebrations created a lasting impression on the guest-participants because of the whole-hearted labour of love on the part of all concerned. Genuine love and friendship was evident throughout. The festival could well be described as a major step in the pilgrimage to peace and harmony.

synopsis of illustrated talk

ON COMPOSITIONS OF INDIAN MUSIC

V. V. Sadagopan

A picture of Purandaradāsa, father of the Southern tradition of Indian music called Karnāṭak music, now finds a place in this august conservatoire.¹ It will be seen that the great composer has only a *Tambura* and a pair of castanets (*chipla*) for his musical instruments. "No piano? No harmony? Then what is a composition in Indian music like?" Let us see.

Friends here have probably also read in books that every Indian musician is a composer. They might be wondering if composing in Indian music is after all so simple as that. What the writers of those books mean is that the major part of a performance of Indian music consists of improvisation. And they mainly refer to *Rāga Alāpāna* and *Pallavī* of Karnāṭak music and *Khyāl* of Hindustāni music (Northern tradition).

But compositions are different. They are melodic-rhythmic poems of lasting value. In Indian classical music, i.e., high music, we deal with : 1. *Rāga-s* which are melodic themes having deep roots in tradition, and 2. *Tāla-s* which are rhythmic cycles having internal stressed points. Every *rāga* expresses a dominant mood or feeling, and every composition is a distinct essay in *rāga-tāla* complex. The tones of the octave do not proceed in rigid steps but rise as dynamic intervals called *svara-s*, in several shades and curves of emotional significance. (*Illustration.*) They form a continuum analogous to the colour continuum in visual perception. Harmony in Western music, it seems to me, seeks to restore the emotional colour shades to standardized notes. Indian music retains the colours and shades in the natural way. And it employs counterpoint in rhythm, which too has emotional significance. The *Tambura* and *Chipla* provide the composer with the necessary tone-rhythm apparatus,

As with every great art, a great Indian musical composition is the fruit of contemplative joy on the part of the skilled artist—a joy which transcends personal desires and springs from impersonal layers of the mind—spoken of as imagination and intuition. It is here that *Bhāva* or emotion is transmuted into *Rasa* or aesthetic delight. And it is this *Rasa* which communicates best.

Even as with a symphony, the composition of an Indian composer starts with an intensely felt feeling. It starts as a simple melodic phrase and flows into channels of *gamaka* (portamento) and *sañchāra* (melodic development). Where the evoking idea is musical, an appropriate verbal text matches it; or, sometimes, a verbal or pictorial idea evokes a corresponding music—descriptive, as we have it in much of western music. However, with the best of our compositions, such as Tyāgarāja's, the flow of ideas, melodic and verbal, is synchronous. Indian philosophy explains this phenomenon as *Sphōṭa*—the integral utterance having the full meaning of sound and sense.

1. The Moscow Conservatoire, Moscow.

We have many forms of composition in Indian music. The *Dhrupad* and the *Kṛitī* are architectonic melodies, and the text is usually devotional. The *Thumrī* and the *Padam* are romantic and lyrical. Our performances have adopted stylized folk forms also—the *chēti* and the *Kāvāḍi-chindu*, for instance. We have also *Rāga-mālīkā-s* (garlands of *rāga-s*), sparkingly rhythm-oriented lyrics like the *Tiruppugal*, and *Tillānā-s* and *Tarānā-s* which use melodic and rhythmic “sol-fa” syllables. We have operatic as well as dance compositions also. Usually a composition consists of three movements. The time-cycle is maintained during the pauses between movements and is played to by the accompanying percussion instrument.

Many friends here ask me if western music is widely appreciated in India. Frankly, I should say no. It is because India has a highly developed system of melodic music evolved through centuries. As for each of us appreciating the other's tradition, it is needless to say that we should guard ourselves against “blinkers” of the mind.

India has *Rāga* and *Tāla*, the West has Harmony and Counterpoint. It is wrong to look for one in the other. For my part I have, during my brief stay here, tried to free myself of my own traditional notions and seen much beauty in western music. It behoves the votaries of western music to do likewise when they listen to Indian music.

There are virtually no staccato notes in high Indian music. Consequently the piano or any other keyed instrument is not only unnecessary but undesirable. The whole music is a *flow* of melody, and it spreads horizontally like water, with waves and ripples, and even whirlpools. So, to look for beauty in Indian compositions, one has to look horizontally and not vertically. It appears to me that Symphony music follows the configuration of fine solid accumulation, viz., the pyramidal. To change the metaphor, Indian music is like a grove of Banyan trees spreading luxuriantly sideward and western music like a park of neatly symmetric fir trees looking upward.

The two are complementary, not contradictor y.



I shall now illustrate the first movement of a *Kṛitī* of Tyāgarāja (1767-1847). The *Rāga* is *Saṅkarābharāṇa* (falling on Major scale), and *Tāla* *Adi* (Rhythm of eight, with stresses on the first, fifth and seventh). (Illustration: “Enduku peddala vale”).

It would be clear that it is not only impracticable but undesirable to think of unification at the sophisticated level *Rāga* and Symphony. But I do believe that there is much scope for cross-fertilization at the level of non-*rāga* music—particularly in Ballet, Opera and popular music. Well-conceived experiments in this direction may in due course yield a corpus of world music at a reasonably high level which will lead to better mutual understanding at higher levels.

—Moscow, October 20, 1966

TILLANA

P. Sambamoorthy

Tillānā-s are short and crisp compositions. The name of the composition itself is made up of the three syllables *Ti, lā, nā*, which are themselves rhythmical “sol-fa” syllables. This composition generally begins with *jati-s*.

Tillānā is one of the liveliest of musical forms. It is interesting to hear. It came to be composed by classical composers who lived in the 18th century. In a concert, after the long-drawn-out *Pallavi*, it comes as a pleasing variety. In a dance concert also, it comes as a pleasing variety after the *abhinaya* for the long drawn-out *Padam*. In the *Harikathā-kālak-shēpam* also, after a long discourse, sometimes bordering upon monotony, the *tillānā* comes as a welcome variety. *Tillānā-s* are widely learnt.

The popularity of this form of composition is due to the fact that it has got in it the rhythmical “sol-fa” syllables, *Ta ka ta dhi kiṭa naka*, the ordinary *svara* syllables and also a sprinkling of *sāhitya*. The *śolkattu* was a feature of the earlier *prabandha-s*. It was referred to as *pāṭha*. There was a section in the medieval *prabandha-s*, called the *pāṭhya khaṇḍa*. *Jati-s* by themselves are attractive, and when brisk passages of *jati-s* are tacked on to the *sāhitya*, the composition naturally becomes very fascinating.

Tillānā-s may be classified into those which are *concert forms*, that is, intended for being used in music concerts, and those which are intended for being used in dance performances. In the *tillānā-s* intended as concert items, the composers have paid attention to the *rāga bhāva*. Sometimes such *tillānā-s* are in slow tempo also. The *Vasantā rāga Tillānā* of Pallavi Śeṣha Aiyar may be mentioned as an example. *Saṅgati-s* also adorn *tillānā-s* of this type. *Tillānā-s* which are intended as dance pieces are generally in medium tempo and the *jati-s* are so arranged as to give scope for display of a variety of footwork. Whereas in the *tillānā-s* belonging to the group of concert forms all the kinds of syllables pertaining to the *pāṭham* will occur, in the *tillānā-s* belonging to the group of dance forms the drum syllables alone will occur.

The *Tillānā* has the sections *pallavi*, *anupallavi* and *charaṇa*. The musical setting of each section is different. There are *tillānā-s* which have *pallavi* and *anupallavi* alone or a *pallavi* and *charaṇa* alone. Thus we have *tillānā-s* of *dvi-khaṇḍa* type and *tri-khaṇḍa* type. *Tillānā-s* have only one *charaṇa* and the signature of the composer occurs in the *sāhitya* part. Where there is an *anupallavi* and *charaṇa* the *anupallavi* will consist of *jati-s* alone but where a composition consists of *pallavi* and *anupallavi* alone the *anupallavi* will have the *jati-s*, *chittasvara-s* and *sāhitya*. Where there is a distinct *charaṇa*, it will have words, “sol-fa” syllables and *jati-s*.

The *Tillānā* is a constant item in dance concerts. It gives scope to the dancer to display her skill in footwork. It has been the tradition for *Harikathā* performers to sing a *tillānā* after the introductory part called *pūrva-pīṭhikā* is over. The singing of a *tillānā* at that time ensures the creation of musical atmosphere and the subsequent enjoyment of the *Harikathā* becomes ensured. Sometimes it happens that in a *Kālakshēpam* the audience gets a bit drowsy when serious religious themes are discoursed upon. In order to create the atmosphere of liveliness, it is usual for the *Bhāgavata* to spring a surprise on the audience by suddenly plunging into a *tillānā*. The audience immediately sits up and listens to the discourse with attention. There are popular *tillānā-s* and scholarly *tillānā-s*. The *tillānā-s* in *Kānādā rāga* in *Simhanandana tāla* beginning with the words *Gourī-nāyaka* is one of the crowning contributions of Mahā Vaidyanātha Aiyar to the repertoire of South Indian music. This composition is in Sanskrit language. The entire composition consists of two *āvarta-s*. The first *āvarta* consists of words and the second of *jati-s*. There are no *svara* passages. Till some years ago this was the only *tillānā* that we had in the *Simhanandana tāla*.

The singing of a *tillānā* gives a good training to the tongue since sometimes *jati-s* in 4th degree speed have to be sung with clearness. The practice of *tillānā-s* gives also a good training to the violinist and the *Vaiṇika*, since they acquire training in swift bowing and fast plucking. The practice of *tillānā* gives a good training to the flutist since he gets practice in triple tonguing and quadruple tonguing to produce the *jati-s*.

The *gāna-krama* of a *tillānā* is the same as that of compositions with the divisions *pallavi*, *anupallavi* and *charaṇa*. Relatively speaking, *Tillānā* is a minor form since it will not take more than 4 to 7 minutes to perform.

There are *tillānā-s* which have got to be grouped under classical music, and also *tillānā-s* which have to be grouped under light classical music.

Amongst the prominent composers of *tillānā-s* may be mentioned Veerabhadrayya, Swati Tirunal Maharajah of Travancore, Mahā Vaidyanātha Iyer, Patnam Subrahmanya Iyer Pallavi Seshā Iyer, Mysore Sadasiva Rao, Veena Seshanna of Mysore and Ramnad Srinivasa Iyengar. Ramnad Srinivasa Iyengar has to his credit a *tillānā* in *Pūrṇachandrikā rāga*, and also a *tillānā* in *Lakshmiśa tāla*, one of the 108 *tāla-s*.

There are instances of *tillānā-s* which were occasioned by particular incidents in the lives of composers. The *Dhanyāsi rāga tillānā* of Pallavi Seshayyar is a good example.

—Courtesy : All India Radio

THE THUMARI

Prem Lata Sharma

Thumārī (or *Thumrī*) is the most popular form of Indian Music cultivated by individuals, as distinguished from the spontaneous music of communities or social groups. It is therefore designated as classical music, as distinguished from folk music. It is comparatively free from the restrictions of the strict discipline of orthodox classical music. For this reason it may be called 'light' classical music.

The main characteristic features of *Thumārī* as a musical style, and related facts, may be enumerated as under :—

- (i) The musical effect of *Thumārī* is dependent on the poetic content much more predominantly than is the orthodox style of, say, *Khayāl*;
- (ii) The poetic theme of songs sung in this style deals most often with *Śringāra rasa*, and has sometimes a dual significance, viz., spiritual and mundane;
- (iii) Its lyric form, the restricted range of *rāga-s* suitable for its rendering, and latitude in elaboration;
- (iv) Judged from the familiar principle of art design, "Unity in Diversity", this form dwells more on diversity than on the element of unity running through it in regard to the melodic pattern;
- (v) It requires a special quality of voice, natural or cultivated, for proper rendering;
- (vi) Its association with the *Kathak* style of dance, looked upon as an inferior dance style until recently;
- (vii) The *tāla-s* identified with this form of music constitute one of its features;
- (viii) The embellishments are tonal-verbal for the most part and not purely tonal ones which preponderate in orthodox classical music.

Bharata deals with verbal-tonal rhythmic compositional patterns in the 32nd chapter of *Nāṭya Śāstra*, entitled *Dhruva-Vidhāna*. He speaks of five types of *Dhruva* in the context of drama (*Nāṭya*), viz., *Pravēśikī*, *Aksnē-pikī*, *Naishkrāmikī*, *Sāntarā* and *Prasādikī* or *Prasādinī*. *Prasādinī* is described as *rangarāgoprasādajanānī*, i.e., that which gives rise to colourful delight (*Rangarāga*) and self-engrossing happiness (*Prasāda*). As is naturally to be expected, this type is specially allocated to the delineation of *Śringāra rasa*.

Mataṅga, the next important extant author after Bharata, has dealt with compositional patterns under *Prabandhādhyāya*. He speaks of *Nāda-vatī*, a type of *Gaṇa-Elā Prabandha* specially fit for *Śringāra Rasa*.

He has noted the following characteristic features of this type of *Prabandha*:

- (i) Remarkable beauty and variegated graceful embellishments;
- (ii) Deployment of special rhythmic pattern (*tāla*);

- (iii) The universal appeal of the *Rāga* or melodic pattern of this form.
- (iv) The presence of *Kaṭikī vr̥tti* and *Pāñchālī Rīti*; the former represents the graceful, sportive tendencies of amorous love in drama and the latter represents a special style of diction which is marked by the absence of compounds.

Trends in folk music also might have supplied the raw material for refined and classical light musical forms like *Thumari*, *Chaiti*, *Biraha* and *Kajari*, forms of folk music of the eastern Uttar Pradesh, as also the *Pada* and *Ramainī* of the Kabir *Panthi*-s (who have exercised a marked influence on the folk music of eastern U. P. and Bihar) may be mentioned in this connection. These might have contributed to and inspired the evolution of *Thumari* in Banaras. The theme of the songs of *Chaiti*, *Biraha* and *Kajari* is mundane love and that of the music inspired by Kabir and his followers has a double significance of spiritual and mundane love. These have considerably influenced the songs of *Thumari*, especially of the '*Pūrbi ānga*'. Some popular *Thumari* songs inspired by the Kabir cult have a double meaning of spiritual love clothed in the garb of the mundane.

The very strong upsurge of spiritual poetry centred on divine eroticism of the *Vaiṣṇava* cult beginning with the poems of Jaidēva, Vidyāpati, Chandīdāsa, Gyanadāsain, etc., in eastern parts of the country and of Sūrdāsa, Nandadāsa, Kumbhanadāsa, Haridāsa Swāmī, etc., in the western, released literary torrents which inundated northern India with works depicting amorous sentiments, in the period known as the *Rīti-kāla* of literature.

In its æsthetic content *Thumari* abounds in *Mādhurya guṇa* and *Prasādaguṇa*, but lacks the *Ojas*. (Lest objection be taken to the use of literary concepts in musical analysis it may be remarked parenthetically that the Indian *Saṅgītaśāstra* has borrowed bodily its æsthetic terminology from the field of literature and has not got an independent æsthetic terminology of its own.) *Mādhurya* brings about melting of the heart (*Chitta-druti*), and *Prasāda* instantaneously permeates the whole consciousness. *Ojas* on the other hand is known for brightening or exciting the heart (*Chitta-dīptikārakah*), leading to *ātma-vīrti* or 'self-exceeding'.

It can safely be concluded that the main characteristics of amorous sentiments in songs, viz., greater emphasis on verbal-tonal embellishments rather than on purely tonal ones, preference for feminine voice, etc., are all features of "light musical" patterns recognised by the traditional *Saṅgīta Śāstra*.

The most widely current theory about *Thumari* attributes the origin of this musical style to the royal court of Oudh, especially that of Nawāb Wajid Ali Shāh. This causal theory of the origin of a musical style, like all causal theories of interpretation of historical problems, is at best rather partial in compass, if not superficial. Causal theories do not take cognizance of the inner homogeneous continuity of human affairs, to which causal factors have to be related to have any real significance.

The fact of royal patronage of popular varieties of music is not to be treated as indicative of the genesis of those varieties. Royal patronage is to be viewed as an incident, however important, in the development of this style, and should not be exaggerated as a genetic element independently of the current of spontaneous art movement of musical expression of the people.

MUKHAVINA

Chaitanya Deva

The most common wind instruments in our concert and folk music are the *flute*, *nāgaswara*, *shehnāi*, *Saṅkha* (conch), *turahi*, etc. The present article concerns itself, briefly, with the family of *nāgaswara*, *shehnāi*, *mukhavina*, etc., all of which belong to the family of double (mechanical)-reed wind instruments.

Wind instruments have a long history. *Vēṇu*, the flute, is as old as the *Vēda-s*. But the *mukhavina* family comprising the *mukhavina*, *nāgaswara*, *ottu*, *shehnāi*, *sundari*, is definitely of later origin.

In order to trace the history of any instrument, we have to rely upon the following:

1. References in musical texts.
2. References in the general literature of the people.
3. Paintings, sculptures. These are not always reliable, as the depiction is often stylized and not true to life. Even references in literature have to be carefully handled, for often a writer has put in, for "poetic beauty", material of which he knows nothing and has had but hearsay information. A case in instance is Alasani Peddāna, the Telugu poet of 16th century, who talks of *sāl* trees and *elephants* on the snowy mountain-tops of the Himalayas in his *Manucharitam*.
4. Epigraphic references.
5. Folk-lore and mythology, often scantily dismissed, but yielding fruitful clues on careful study.

In the case of the *mukhavina* family, the following information is easily available.

Mukhavina, a smaller variety of *nāgaswara*, is referred to in the works of the Telugu poet Palkuriki Sōmanātha who lived in the 12th-13th century. *Nāgaswara* is referred to in Telugu poet Skandapurana Śrīnātha's *Kṛidābhirāmam* of 14th century and Ahōbala's *Saṅgīta Pārijāta* (17th century).

However, even on examining such material carefully, it is not easy to conclude that such references pertain to the instruments we know now. For example, while the *Mukhavina* is a double-reed wood instrument in the South, it is described by the author of *Saṅgīta Sāra* of 18th century as a small bamboo tube wound round with *bhurja* leaves.

Similarly *nāgaswara* (*nāgasara*) may mean both the present-day concert double-reed wood instrument of South India as well as the snake-charmer's *puṅḡ* (*mahuḍi-bin*).

The *Shehnāi* is usually taken to be an imported instrument from the Middle East. Its Persian name is said to be *surna*, changed to *sanāyi* in India. The older Mongolian variety, traced to India, is also called *suru-nāi*. While the author of *Saṅgīta Sāra* mentions an instrument *sunāri*, very much like a *shehnāi*, this is perhaps the same as *sundārī*, a diminutive *shehnāi* of Maharashtra.

All the instruments of this family have the same basic structure and technique of playing. Their differences lie mostly in their sizes and certain minor details.

The basically functional parts are two.

1. *The reeds*: These are two small reeds held together, leaving a small gap between them. The reeds are fixed to the tube of the instrument, either directly or by means of a metallic staple.

2. *The tube*: This is the main body of the instrument and is the resonator. It is conical in shape—narrow near the blowing end and opening out gradually. Usually, there is a metallic 'bell' at the farther end. The tube is usually of wood, but may be of metal also. The quality of the instrument depends on the material, shape and bore of the instrument.

There are seven holes along the tube. They are used for playing by closing or opening them by fingers. In *nāgaswaram*, there are five holes along the bottom. These are not used for playing, but for adjusting the basic pitch of the instrument: one or more of these can be plugged with wax, thus raising or lowering the fundamental pitch of the instrument.

When the player blows into the instrument through the two reeds, they open and close alternately, acting as valves. This alternate current of air sets into vibration the air in the tube of the instrument and it is this vibration that we hear as sound. Musical notes are played by closing and opening the holes, finer shades being obtained by adjusting the pressure of blowing and partial opening of the holes. Interesting effects are got by 'tonguing'.

Mostly these have been outdoor instruments, not so much suited to concert platforms. Due to their shrill and loud sound, they have been better suited to temples and processions. But with softer quality of playing, they have now become regular concert instruments.

—Courtesy: Sur Singar Samsad

Symposium No. 3

SYMPOSIUM

on

Music for Entertainment

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LISTENING AND LEARNING

Ravi Shankar

In this age of modernization, extravaganzas and display, we have often been severely criticised for our seeming lack of concern in the stage presentation of our artists. True, there is no need for elaborate decoration but the stage should be neat, simple and tastefully done and should enhance the overall atmosphere. Many times I have been reprimanded for my concern over this and even labelled "Westernized". However, if one looks back only a few years at the settings in the Courts, it will be evident that this has long been a part of our musical presentation and that it is not a case of adding something but merely of restoring it.

QUALITY

It is extremely edifying to note that the circle of Classical Music lovers has greatly increased in the past few years, in India and abroad. But this "popularity"—if one dares to call it that—has brought with it a number of problems and responsibilities for the performing artist. In short, we must not only be well-versed in the traditional art of playing or singing but we must constantly be aware of the changing times and the need for a sensitive analysis of our audiences. We must also be educators with a willingness to share the beauties of our art, which will further enhance the enjoyment and understanding of our audiences.

To be born in India does not pre-suppose a complete knowledge of Classical Music. We should never allow ourselves to linger under this delusion. Also, if we intend for the art of Indian Music to be propagated beyond these shores, we must be willing to investigate the manner in which it can best be disseminated.

With these thoughts in mind, there are a number of things to be considered. For example, how many times do we hear it said, "Why, it wasn't much of a performance—he only played the *rāga* for 45 minutes!" How is it that so many have come to rely on *length* as a test of a musician? Haven't the great old masters always admonished their students that they should be able to give the essence of the *Rāga* within the first moments of presentation?

The *Rāga* has never been a fixed thing. It can be presented in varied spans of time. If an artist has undergone a good *tālim* (training) and is in good form, it shall be the *quality* and not the quantity which appeals. Neither I nor any musician will deny that the ideal situation for performing is an intimate atmosphere, a well-initiated audience and no time restrictions

but, in the world today, that is not always possible. The artist is called upon to perform in a number of different situations: Music Conferences, Variety Programmes, Benefits, International Programmes, Radio broadcasts, Films, Recordings, School functions, in addition to regular concerts. One cannot stipulate a fixed presentation or amount of time for all of these: the will of necessity vary with the audience and the situation. And there will be some occasions when a minority will suffer for the sake of the majority. I have found this a number of times in western countries when we have played to foreign audiences with a sprinkling of Indians. In these cases the initiated must have patience through the introductory stages. In the Western style of music, for example, the audience is habituated to a programme of a certain length, to hearing music with which for the most part they are familiar, and to a more or less varied group of compositions. If they have the opportunity to hear their first Indian music performance in India, usually all three of these are missing. The programme may last six to eight hours, the music is not at all familiar, and it all sounds the same since they have had no opportunity to be acquainted with the nuances and subtleties of the *rāga-s*. Even for the Indian who is acclimatized only to film and the lighter styles of music, much of this will apply. Although I feel that it is our obligation to kindle any spark of interest we find, there is absolutely no reason why we should ever sacrifice the authenticity or the essence of the music. Some of the greatest moments of our music have been heard on the Radio or recorded all within minutes, not hours. And yet, listening to these one felt that they were the very height of musical presentation and the complete embodiment of the *rāga-s*.

ACOUSTICS

The microphone can sometimes be another annoying factor for both the artist and the audience. Very seldom does one find himself in a situation where microphone, loudspeakers and the operator are first-class. Many complain that we should not use the microphone and yet, with the acoustics of our present-day halls and the size of the audiences, it is absolutely necessary. Even in places where the acoustics are excellent, an instrument such as the *Sitār* must have microphones. I do not mean to say that the instrument cannot be heard, but certain nuances, such as *mind* (the pulling of a string to obtain several notes), is lost after the first few rows. Especially in places where our instruments have never been heard, this is difficult to explain until the performance is completed and they have heard for themselves. Most of the time it is too loud but perhaps it is done to camouflage either the inferior acoustics or the noisy audience, two of our ever-present problems.

In recent years a number of halls have been constructed and yet seldom does it appear that any real concern has been shown for the acoustical problems. Even if a sound system is to be installed, it is all the more necessary to consider such factors as the size and shape of the hall and the avoidance of echoes and reverberations.

Unlike the western music audiences, most of the ones who assemble for Indian music in our country have not as yet learned any discipline. They come and go as they please, talk loudly during the performance, greet

their neighbours and circulate through the hall for a very sociable evening, much to the discouragement of the artists. (Talking of punctuality, they are unpunctual only for music concerts and not for going to airports, railway stations and cinema halls!) Of course we are very much to blame for antagonizing the people, but a unified group could accomplish a great deal. The programme can be arranged in such a way that no one is allowed to enter the hall during an item. The established and respected artists can themselves be a help from the stage if they will take the time to discuss some of these things with the audience and get their co-operation. And they can begin by training the disciples who sit with them on the stage and who are sometimes, without realizing it, more distracting than the audience, in their unbalanced and loud appreciation.

EDUCATION

Far more important than any other factor in preserving the traditions of our music, and of maintaining a high standard in both the practical and theoretical aspects, is the area of Education. In this era of mass production, the bases of our ancient music education, the selective *Guru-Sishya-Paramparā* system, is fast disappearing. And, though it may be true that according to mere numbers there are more "musicians" today than ever before, it is also true that not as much is expected of the student and many times they are presented in public performance far before the time they are fully developed artists. This should be of concern to us if we wish to maintain high standards of musicianship. For the most part, the pressures of society are instrumental in causing this. There was a time when Classical musicians did not have to be so very concerned with the material side of life. Their genius was widely proclaimed and the patronage of royalty and wealthy persons provided for their comforts. In turn they were able to take into their homes a number of disciples and all of the time could be devoted to learning, absorbing and teaching the art.

Gradually this patronage has disappeared and the great *Guru-s* themselves have to struggle to eke out a bare existence. They depend for the most part on giving performances and many have therefore found it advantageous to move to the larger cities. This, in turn, makes it even more difficult for their students. If they follow the *Guru* to the city, they must be prepared to support themselves—find a place to stay and provide for their food and clothing. Because in the city they face a more modern environment, and wish to be an accepted part of society, they must be somewhat fashionable. And thus, with the exception of the very few who receive scholarships (which do not always go to the deserving) or are supported by their families, they must find work. Usually, the more advanced students will teach in Music Schools or give private tuitions. However, it is also true that there is much competition in the larger cities and some have to resort to work totally unrelated to Music or any of the arts. In both instances, they are not ideal situations: either where the young musician is assuming the role of teacher before he is thoroughly competent himself, or where he spends the greater part of the day separated from the art. All of this makes it most difficult for them to do their essential "*Sādhana*" (dedicated practice).

Then, too, it is very easy to become distracted by various entertainments found in the cities today—cinemas, coffee house and various entertainments. Even such places as Maihar have drastically changed. I can recall when I was a student the only amusement was to take a walk. Every moment was spent with Music, listening, practising and being in the aura of my esteemed *Bābā* (*Gurudev* Ustād Allāuddin Khān). I can remember times when Ali Akbar and I used to lose track of time, sitting at *Bābā's* feet for ten to twelve hours at a stretch, totally absorbed in the ocean of musical genius that poured forth from him. Living near the *Guru* meant that we were always near when he was especially inspired and ready to teach us. Now-a-days, as I watch the great rush, it really makes me feel odd for more and more have I come to realize the great wisdom of *Bābā* in saying that it is only necessary to learn several basic *Rāga-s* (such as *Yaman Kalyān* and *Bhairav*) thoroughly and all the rest will unfold by themselves. We used to spend as many as four years on a single *Rāga* and, these days, students are inclined to grumble if they have to spend four months!

Today with so many obstacles it is extremely difficult to retain the *Guru-Sishya-Paramparā* tradition and atmosphere no matter how sincere the student may be. Why do I feel it so important to preserve this? Because this is the way in which most of our music has been passed from generation to generation and until we have developed an equally thorough system of education we should not discard the old. Ours is essentially *ādhyātmic* (inward) in approach.

Whatever the form, this spirit of our tradition must be kept up. But what do we find in our country today? Despite the impressive growth in numbers, the listener has very little competent guidance. The only guides, the "critics", even when they have no prejudice, often lack true knowledge and taste. They are not even bothered about the propriety of walking away right in the midst of a performance. (They have their deadline for rushing to the newspaper office!) They are all my friends, no doubt, but I must, on behalf of musicians, ask: what are their credentials for reviewing music performances? As is well-known, not many of them are full-timers in the profession but just write, in order to augment their income from their regular vocations. Is this fair? Have they made a deep study of this elusive art that is music? When musicians are asked to go through an "audition" test for eligibility to broadcast, why shouldn't we demand that reviewers must be 'auditioned' or 'screened'? Let Government take up the question and give probationary training—say, at the I.A.S. level—for intending critics. In the meantime, it will be useful if critics, artists and organisers meet often and discuss things.

EXPERIMENTATION

There is a large group which is very much concerned with the "decay" of our music if it is played in *Orchestral* form. Therefore, we should deny the very idea of an orchestra. But this is not possible, even in India, unless one is living in a vacuum. Almost every film produced by our industry has some type of an orchestra providing the background music. And, for the most part, it will be agreed that very little consideration is given to the orchestra itself. Seldom is there variety in the combinations

of instruments used or techniques employed, very little imagination in producing the background music and too much plagiarizing from other styles and compositions. Some of our song-writers are truly masters and yet, when their works are orchestrated, much of the beauty is often lost. In many places, where our traditional music has never been heard, people are under the impression that this is the only music which India has to offer.

The time has come for us to take steps in the development of a first-rate Classical orchestra which would be representative of our traditions and a credit to our country. I will agree completely that it is a difficult task. What has been done thus far is only experimentation. We must go deeply into the study of the various instruments with the thought of producing a scientifically correct and musically pure result. It is true that many of our instruments are not suitable for orchestration in their present state. For example, the sympathetic strings which are most effective in a solo *Sitār* performance are a nuisance when 10 *Sitār-s* are playing together. Constant tuning is not possible in orchestral work. Nor should we be shy of making changes, of developing new instruments, or even of using some of the Western instruments. One cannot expect to listen to Orchestral music with the same ear as to a solo performance. We should be concerned with the final product and that it is truly Indian. There is also no reason why we cannot give scope for improvisation within the compositions in much the same way as the Cadenza is found in the Concerto.

Under the guise of creativity and experimentation many silly things will appear. Nevertheless, every iota of these experiences is a part of our learning process. Let us hope that from these will emerge a musical product which will meet the needs of the modern world, improve our general standards of music and, yet, not in any way encroach upon our glorious traditions.

(Digest of 'East West' paper and Max Muller Bhavan talks)

SYMPOSIUM

music for entertainment

THE CHALLENGE OF THE TIMES

K. Sampathgiri Rao

The dictionary defines 'entertainment' as something which gives pleasure or amusement and holds the interest of a person.

Music by its inherent quality of agreeable sounds has a universal appeal. But what about its ability to hold interest?

In these days of 'mikes' and loud-speakers, a great deal of 'Music' wastes its sweetness (or noisiness) in the desert air. After the initial startling impact, people ignore it and use it as a background for their talk. The festive *Nāgaswaram* in a marriage house is also often so used. In such cases, it is obvious no interest is evoked, and neither pleasure nor amusement is provided.

Some people, however, wish others to know that they are interested in music so as to be considered cultured and respectable. They become members of music *sabhā-s* and occupy front places, and go through the pretence of keeping time, often doing it wrongly. Some young men of well-to-do families sport a transistor set slung across their shoulder and literally scatter music as they move along walking, or riding on, or in, vehicles. This is perhaps the most vulgar, and annoying exhibition of interest in music.

Of amusement or fun, there is no lack in the antics of performance, professional or otherwise. Music performances sometimes take on the appearance of a circus show. The end of musical 'battles' and 'mock fights' in a *Kacchēri* is always greeted with loud applause, partly a sympathetic reaction, and partly a loud expression of the sense of relief that peace has at last been restored. Such caricatures of 'Music' always provide a great deal of amusement.

The kernel of good entertainment however is not merely evoking idle interest or providing amusement, but to give pleasure. This, indeed, is the chief function of music. But the extent and kind of pleasure obtained depends on the equipment of the listener as well as the attitude of the musician. The melodies of Indian music have a language made of syllables, comprising the notes of the octave. Each tune, or *rāga*, has a personality of its own, the features of which are recognisable by the knowing listener. This personality cannot be described in words but makes its presence felt by the listener. Half of the listeners' pleasure is derived from this recognition when the personality is presented by the musician. After the initial pleasure thus obtained, the interested listener is looking forward to the way the musician is going to enrich that personality, decorate it with ornaments and make it resplendently beautiful by his elaborations of melody, reinforced by the effect of the words used in the song. Here, again, each such hearer has his particular taste and preferences. For instance, he likes some

ART IS ADVENTURE

B. R. Deodhar

Many people ask me why good programmes of music are rare nowadays. Let me look back for a while.

When about thirty years ago I started my music school in Bombay I thought I should, side by side, train the well-to-do classes in listening to classical music. I was perhaps the first to organize the public "music-circle" in Hindustāni music. I arranged concerts by such great musicians as Govindarāo Tēmbhe, Master Kṛṣṇa Rāo, Rāmakṛṣṇa Buvā Vaze, Bundu Khān (*Sārāngī* player), Morād Khān (*Bin* player), Faize Hussain, Lakshmi Jhādav and others. But, to collect an audience, I had to go from door to door, to about 50 houses each time, and explain to the people the beauties of our music. It was an uphill task.

But, slowly it began to catch up. Within three years the position improved so much that a simple announcement in the newspapers was enough to draw a sizeable audience. Many music circles sprang up. Thanks to the work of Viṣṇu Digambar and Bhātkhaṇḍe, coupled with the resurgent national spirit and pride in our cultural heritage, classical music began to gain popularity. The energetic director of the All India Radio, Mr. Bukhari, personally persuaded eminent musicians, who had considered Radio programmes beneath their dignity, to broadcast from the All India Radio. Thus classical music was taken to the doors of the people.

But, by 1955, there was a surfeit. Because the Radio had to dole out music day in and day out, all sorts of musicians—good, bad and indifferent—began to broadcast. As not many of them were gifted with the creative spirit of art, by and large they were imitative. Music hall concerts too became more frequent and immature musicians went in for gimmicks and pyrotechnics in an effort to impress and to be novel. To the listeners there was not much guidance. They slowly divided themselves into cliques and coteries. Music that will make the listener forget himself is becoming rare.

However, on the side of the audience, there are some positive gains. While in olden times people used to swear in the name of *Gharānā-s*, such differences have almost vanished and the taste of the listening public is more catholic. But, at the same time, it should be said that many have discarded their respect for music and display an attitude of "calling the tune from the paid piper". This is altogether regrettable. One should enter the music hall as if going to a temple. Only then the listener will get the maximum benefit from the performance. His half-baked knowledge of "theory" actually proves a handicap both to him and to the performer. And, with such "critics" before him, the musician is seldom able to be creative, for he has to play for safety and indulge in clichés. Performance

tunes more than others, or he likes some kinds of adornment more than others. The favourite tune or the favourite adornment when brought out by the musician is sometimes so impressive that it simply overpowers the listener with its emotional appeal. As tastes in such matters differ very widely even among the knowing ones, the term 'average listener' becomes a misnomer. What pleases one, bores or even repels another. It becomes, thus, a challenge to the musician to please every one, or at least most of his audience. But, obviously, most are pleased with good melody, in spite of all their personal preferences and idiosyncrasies. The good musician has to adapt himself to his audience. He has to present a repertoire which pleases them most. To do this, his aim must not be merely to please himself and impress his accompaniments, but his hearers gathered before him with whom he must seek to establish rapport. He must enjoy what he is singing before he can communicate the joy to others.

Secondly, he must try to give up being too self-conscious, but watch the eyes of his listeners all the time, taking warning when he detects signs of boredom in a considerable section of it.

Thirdly, he must lay aside, for the moment, the desire to extort admiration for his learning or skill but rather lose himself in the art. Any exhibition of conceit deprives the musician quickly of the sympathy of the audience. It fails to establish that fellowship and rapport between singer and listener, which is the consummation of an artistically satisfying musical recital. Humility, like honesty, is the best policy.

The Radio and other agencies in modern times have provided ever increasing opportunities for people to cultivate their ear for music. Just as every language has to be learnt before it becomes intelligible, the language of melody also has to be learnt so as to increase one's capacity to derive pleasure. But many do not put themselves to that trouble. On the other hand, many enjoy or seem to enjoy what is called 'light' music. Much of this enjoyment is merely a tickling of the senses. It lies on the surface and the effect is fleeting and no musical cultivation, or culture, takes place by this process. Even well-rendered Classical music sounds boring, to those who lack this culture.

Here is another challenge to our musicians. They have to render classical songs so as to please but without the song losing its purity of melody or its classical quality.

Every fine art has an aristocracy. This is inevitable. In India this aristocracy was essentially god-minded, as all our fine arts were considered expressions of the infinite beauty and glory of God. Art was practised to help better communion with the Divine. This urge is bound to continue. Ardent votaries of music of such a sublime quality do not go to a public performance for obtaining this highest expression of the art. They rather go to the musician's house and wait on him and listen to him. In the company of such votaries, the musician is at his best. But when he faces a big audience, eager for entertainment, he usually gives what most of them want, but the good musician, even then, tries now and then to uplift them to a higher plane of enjoyment.

of Indian Classical music at its best is an adventure in *Rāga-tāla*, a voyage of discovery everytime, ever new, ever elusive.

That was how the great masters gave, and do give even now, a touch of novelty to their art all the time. Bai Kesar Bai used to sing at least one new piece in every concert. Bare Gulam Ali Khan is always unpredictable; to the same raga he will give a different treatment each time.

This is the sort of "novelty" that rising musicians should attempt and not mechanical, pre-meditated, cheap tricks. For doing this the musician should always consider himself a student and put in much practice (*Sādhana*). If he is a vocalist he should concentrate on pleasant voice production, singing more *ā-kār* than *svara*. He will find that he can give new dimensions to his art—not mere novelty which wears out soon. With every listening the listener, we should not forget, is growing. Unless the artist, too, grows apace he will become stale. In fact that is the lot of many musicians who rest on their oars.

The listener on his part should develop a greater open-mindedness. He should not be carried away by mere names. All India Radio is not doing a service by perpetuating myths of popular names and creating predispositions in the minds of people, much to the disadvantage of rising musicians with talent. If they are to bring out new talent, I think they should give, on a comparable scale, two programmes of new artists to one of the old.

A word about newspaper critics. Many of them have a good vocabulary and perhaps know some grammar of music. But to talk or write about music it requires a great deal more. To understand a *rāga* it is not enough if one knows simplified grammar which, in the nature of things, is just a skeleton of the art. To know the substance of our music, more so to write about it, it calls for a whole-time study. If only our "critics" will be a little humbler in their approach to music and musicians and will keep away prejudice from their minds, they can be of real use to the performer and to the public.

SYMPOSIUM
music for entertainment

FALL OF AESTHETICS

N. Gopala Ayyar

The function of a classical music concert is three-fold. It should offer enjoyment to those already initiated into the aesthetic aspects of the art. It should be educative. It should also provide entertainment to the uninitiated.

The peculiar charm of Indian Music is that the rapport between the artist and the listeners is so complete that the artist carries the listeners with him in his perambulations into the realms of melody and rhythm. A good *ālāp* of a *rāga*, a faithful rendering of a *kṛitī*, or apposite *svara-prastāra*, gives immense enjoyment to the listeners. Where the artist has something useful to convey, the concert is sure to prove educative as well.

But it is deplorable that present-day concerts are fashioned to suit the tastes of insensible listeners who look upon a musical concert as something which should give them some cheap excitement. Hundreds of extremely clever men are now wasting their talents in catering to the whims and fads of misguided laymen, instead of engaging themselves in the noble pursuit of elevating popular taste. Artists vie with one another in devising gimmicks and halloo-bellowing with accompanists, all calculated to excite and debase the audience. The artists of today do not care to make their listeners feel deeply or reflect calmly.

Thirty years ago, there was not much of this mass catering. When old-timers talk in a nostalgic vein about the studied magnificence of Kōṇērājapuram Vaidyanātha Aiyar, or the scintillating brilliance of Pushpavanam Aiyar, it should not be set aside as the idle wailing of old cronies. The initiated listeners of those days were expected to make some effort to understand the artists. Ordinary people were content to tag along. It is true that a successful artist reflects the interest and tastes of his listeners. If the generality of our artists today are not good, it is because of the declining standards in listening.

Low public taste cannot absolve the musician entirely of his responsibility. It is the artist's duty to educate the masses. The preservation of our musical heritage is solely in his hands. In this connection, I recall the words of Śrī Subbarāma Aiyar of Malavarāyanēndal. He used to say that, as our system of music is based on the concept of *Rāga*, the artist should strive to realise the true forms of *rāga-s* by diligent practice and contemplation. He would caution musicians against attempting to be clever as, in his view, any ingenuity of the artist without regard for established aesthetic traditions would only result in a distorted picture of the *rāga* he seeks to portray. He used to deplore the growing tendency among musicians to indulge in long, mechanical, *svara* displays without bothering about melody, rhythm and *Rāga-bhāva*.

Our music today has lost its elevated status as an art and has degenerated into a craft, if not circus. Our musicians should endeavour to profit from the rich cultural heritage we have inherited and make efforts to restore the art to its former heights. For this, the listeners should be willing to leave the artist unfettered and allow him to present his best.

This will mean the shedding of many complexes and changing of many attitudes on the part of listeners, especially the "knowledgeable" ones and the "critics". I have seen how even established musicians get inhibited when they face a crowd of listeners which imagines that it is there to sit in judgement over the musician on the dais. Then, what to speak of youngsters who want to come up? The whole purpose of a music concert, I am afraid, has become perverted. We should make a start somewhere for mending matters, and I think it has to start from the listener's end. He should approach classical music concerts with a little more respect than he is willing to give now. This should apply not only to concerts of "senior" artists but more so to those given by up-and-coming musicians. There should be more orderly behaviour on the part of audiences, less talk, less discussion, less gossip, in the auditorium. Who among the audience can claim that he is more "knowledgeable" than the artist? It is time we realized that grammar is not art. Many things in art are more *felt* than "thought". And they lie in the region of musical aesthetics which, unfortunately, is the first casualty now-a-days. The crowning piece of folly is for the listener to be thinking of the music of another artist, say that of X, when he has gone to the concert hall for listening to Y. While seeming to miss X, he actually misses both X and Y!

On his part the musician should pick up enough courage to be true to himself. Whatever be the audience, if he keeps looking into himself at the time of singing or playing, he will find that his fears about audience reaction vanishes. If he conquers fear he conquers the audience.

SYMPOSIUM

music for entertainment

LINK WITH EDUCATION

Vinaya Chandra Moudgalya

Much has been done for the propagation of Hindustāni Classical Music during the last half a century. Especially after the attainment of freedom the spread of this art has been remarkable. Sometime back nobody could have visualised the dignified position which classical music now holds. Today music occupies an important place in our educational curriculum from primary to university level, though very much more has to be done. Institutions for specialised studies in one or other branch of music are functioning in different parts of the country. Our national government has done well in recognizing and honouring outstanding artists, awarding scholarships to young talent and subsidizing music institutions. It is true that the number of people interested in music has increased very much. While some time back it was difficult to find a few listeners even for free performances of classical music, now we find hundreds of them spending whole nights in enjoying performances by their favourite artists. There are some "draw" artists for whose concerts it is very difficult to get tickets if not booked well in advance.

One thing more. The average listener today has become more music-minded, knowledgeable, and even critical. Even the topmost artists, when not up to the mark, do not satisfy him.

With all these achievements, a very acute problem has arisen. To solve it, full-fledged efforts should be made by all lovers of this noble art. The problem before us is the gradual lowering of standards in performances today. The vacuum created by the passing away of stalwarts like Faiyāz Khān or Rāmkrishna Buvā Vaze remains unfilled. Most of the degree-holders become listeners, or musicologists and critics of some sort, or music teachers, or, at best, mediocre performers. Recipients of Government scholarships have not fulfilled the hopes either. Not even one of them has become an outstanding artist. Perhaps there is a mutual understanding between student and teacher to share the scholarship money and no to complain about each other! In the institutions for specialized studies, *Gharānā*-s (traditions) in particular, the *Ustād*-s are not ready to part with their "hard-earned" treasure. The student is privately advised to become "*Shāgird*" (disciple) if he is really anxious to learn.

Actually, a certain lack of sincerity is evident everywhere. The student has not got the spirit of *Sādhana* without which nothing can be achieved. The *Guru* on his part does not seem to remember his responsibility for the progress and welfare of his pupil.

Sometimes, promising artists with talent are spoiled by the praise of their admirers who compare them, all too soon, to the great stalwarts. This naturally leads to the fast deterioration of their standards.

There is also the problem of livelihood. The possibility of a promising artist depending solely on earnings out of public performances is very remote indeed. Even free performances by them do not draw any audience. As for broadcasting, an artist usually gets a chance for not more than once in two or three months. This, needless to say, is financially of little use to the artist.

Formerly there used to be music circles which organized performances regularly once a month or so. Most of them have now ceased to function. A few of those which still linger on depend mostly on "draw" artists only. The music functions ("conferences") are mostly organized on commercial lines. We cannot blame the organisers. How can they take the risk of inviting performers who are not a "draw"?

Now the only avenue open for livelihood to a performer is to start a small school. Teaching therein has to be on the basis of demand and supply only. Another alternative is to get employed in an educational institution for music or general education. The last resort is to depend on "private" tuitions with its vagaries. With indifferent pupils to teach, the musician has to shout all day. He generally ends up with a hoarse voice gained in the bargain!

These are some of the problems facing young men and women who aspire to become artists for the entertainment of people. The solution is not easy, but an earnest attempt must be made by all concerned—teacher, student, connoisseur, and government and quasi-government organisations. They have all to sit together and give due consideration to each and every aspect of the question. The problem of entertainment is closely linked with that of education. It should be thoroughly discussed as to which of the various systems of training—*Gurukula* or *Vidyālaya* or university department, or a combination of more than one system with necessary modifications—will be suitable in the present-day conditions. Orientation courses for listeners also seem to be very necessary.

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PURANDARADASA



MUTTUSWAMI DIKSHITAR



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VISHNU DIGAMBAR

The Great Men of Music

PURANDARADĀSA (1484-1564)

Venerated as the Father of Karnāṭak Music. Saint, Musician, Composer and Teacher. His *Kīrtana-s*, also known as *Dēvaranāma-s* or *Dāsarapada-s*, are an elegant synthesis of æsthetics, ethics and spirituality. Their simplicity is the simplicity of great art. It was largely through his compositions that *Rāga-tāla* archetypes were preserved in the tradition, to be enriched later by Tyāgarāja and his contemporaries.

MUTTUSWĀMI DIKSHITAR (1775-1835)

Along with Tyāgarāja and Śyāma Sāstrī he makes the Trinity of Karnāṭak Music. His compositions are noted for elaborate *Rāga-sāñchāra*, majesty, grandeur and restraint. Their style breathes the All India spirit; many resemble the *Dhrupad*. Because of his stay in Kāśī for some years, he has composed in Hindustāni *Rāga-s* also. He attained immortality on Deepavali day, and is revered as *Nāda-jyōti*.

VISHṆU NĀRĀYAṆ BHĀTKHANDE (1860-1936)

Father of modern Hindustāni musicology; scholar and composer; collected and published a wide range of traditional compositions and *sāstraic* texts; introduced the *Thāt* system of classification. The Marris College of Hindustāni Music at Lucknow which he brought into being is now known as Bhatkhande Sangeet Vidyapeeth.

VISHṆU DIGAMBAR PALUSKAR (1872-1931)

Dedicated musician who carried the message of classical music to the people at large. Gifted with a sweet and sonorous voice of great volume, he appealed to large audiences with his classical and *Bhajan-s*. Established the Gandharva Mahavidyalaya Mandal, a group of teaching centres all over India. Composer and author.

KSHETRAJŌNA (17th Cent.)

Peerless composer of *padam-s* which are models of refinement in *Bhāva*, *Rāga* and *Tāla*. The story of his life, as reconstructed from internal evidence in his *padam-s*, appears in this Number of I.M.J.

Biographies of the above appeared in INDIAN MUSIC JOURNAL Numbers 2 & 3

KAVI KUṆJARA BHĀRATI (1810-1896)

Biographical note in this Number of I.M.J.

RĀMAKRISHṆA BUṬĀ VAZE (1871-1945)

Biographical note in this Number of I.M.J.

FAIYĀZ KHĀN (1886-1950)

Biographical note in this Number of I.M.J.

The Bhagavata Tradition

V. V. Sadagopan

Devotional music occupies an important position in India. Right through the centuries, it has shaped and sustained the wider musical culture of the country. In the pursuit of spiritual perfection, music is considered no less important than devotion. "I am the *Sāmaveda* among the *Vēda-s*," says the Lord, and that is the *Vēda* which is always sung. The *Ālvar-s* and the *Nāyanmār-s* of the South, the *Vaiṣṇava* saints of the North, all chose the vehicle of music to sing the praise of the Lord and to attain salvation.

The general name given to devotional singing is *kīrtana*, though the *kīrtana* of one region differs greatly from that of another. South India has evolved a rich and varied tradition which may be termed the *Bhāgavata* tradition. Its outstanding characteristic is that, by and large, it is cast in the classical mould of *Karnāṭak* music. In addition it has assimilated some of the best folk melodies and also elements from the North Indian *kīrtana* tradition. It has thus acted as a great reconciler between the classes and the masses, between the North and the South.

ENTERTAINING, ENNOBLING

In its main form, it is musical worship of a high order. In this there is a place for the most gifted musician and the less gifted and even the layman. The *Bhāgavata* (literally, man of God) is a competent musician, and he leads the other devotees in congregational singing and dancing. Here one hears an exemplary combination of popular and classical music, at once entertaining and ennobling. The classical, semi-classical and stylised folk, all find a place in the repertory. Solo and group songs are alternated, and so are verses unbound by rhythm and songs set to rhythm. In the correct tradition, verbal sentiment is not allowed to overshadow the musical content. A just balance is aimed at and, more often than not, there is a perfect blending of the two. Tyāgarāja, the great saint-singer and composer of the last century, greatly enriched the tradition and resolved the conflict between the devotional and the aesthetical.

He was as much a giant among *bhāgavata-s* as among musicians and composers. Long before him, in the 15th century, lived Tallpākam Chinnaiya, the founder of the modern *bhajan* *paddhati*. And there were others like Jayadēva, Chaitanya, Purandardāsa, Bhadrāchalam Rāmadāsa, Nārāyaṇa Tirtha, Sadāśiva Brahmēndra, Bōdhēndra Svāmi, Śrīdhara Āyyāval and Sadguru Svāmi, all dedicated to the Lord and to music. Tyāgarāja inherited the precious heritage left by these great souls and enriched it with his own contribution. And he took the message of devotional music to the people—not waiting for them to come to him—choos-

ing a life of poverty and self-sacrifice. He converted the mere *gāyaka* (singer) into a *bhāgavata*. Thanks to him and the saint-singers before, the South enjoys a unique position in widespread musical awareness. The concert music of the music hall may be described as sophisticated *bhāgavata* music.

Once a week, and on such important occasions as *Ekādāśī*, music-minded devotees assemble at night in *bhajana maṭha-s* or private houses and make a night-club of it—but how different! *Bhajana* forms the first part of the session. The proceedings start with what is known as *puṇḍarikam*, chanted in unison with the *ādhāra śruti*, initiated by the leader and taken up by the congregation.

Then come *nāmāvalī-s*, names of the Lord sung with ease and abandon in soulful melodies. In a sense, all this is an exercise in *rāga* elaboration. Music is the main thing, the harmonious blending of voices with the *tambura śruti*, the cross-rhythmic play on the *mṛdaṅgam* and *jāla-s* and *chipla-s* providing a highly pleasing musical effect. The names of the Lord are capable of infinite repetition, and the absence of formal sentiment and subjective emotions, save that of *bhakti*, is noticeable in this type of song. It is only an extension of this set-up which we find in the most sophisticated *pallavi-s* on the concert platform, as for instance: "*Kṛishṇa Murārē, Kēśava Murārē, Mādhava Harē, Mukunda Gōvinda Murārē*". Or, this: "*Harē Rāma Gōvinda Murārē, Mukunda Sōrē Murahara*". The Supreme Lord is to be understood by the heart, by thought, by the mind "Those who know Him thus become immortal," says the *Kāthōpanishad*. Repetition of His names, as in *nāmāvalī-s*, helps one to tune one's mind to the high pitch necessary for such apprehension. With music it becomes easy. Tyāgarāja, time and again, has emphasised this in his compositions. *Nāmasmarāṇa* was made meaningful by his insistence on the character of music in which it was conveyed. If we understand him well, there is only one kind of music which is fit to be termed music, and that is *Nādayōga* through *Nāmasmarāṇa*.

Then there are *ślōka-s* elaborated in *rāga-s* in praise of the Lord and His different manifestations. Benedictory and invocatory songs, the *Aṣṭapadī-s* of Jayadēva, the *Taraṅga-s* of Nārāyaṇa Tirtha, and songs of other composers, such as those of Purandaradāsa, Bhadrāchalam Rāmadāsa, Tyāgarāja, Gōpālākṛishṇa Bhārati, and also the *Abhaṅga-s* of Tukārām and *bhajan-s* of Tulsi, Kabīr and Mīrā, follow. The artistic arrangement of *ślōka*, song and *nāmāvalī* following each other is kept up as far as possible.

Then comes the *Divyanāma*. Singing *divyanāma-saṅkīrtana-s* a select group of the devotees dances round a lighted lamp. The lamp represents the *Paramātmā* and the dancing *bhāgavata-s* the *Jīvātmā*. The famous *Gōpikāgītam* from the *Bhāgavata*, embodying *Rāsa Līlā*, is also sung. The yearning of the individual soul for union with the Oversoul is best expressed in the form of the *nāyaka-nāyaki bhāva*. Only he is the Purusha, and all beings, male or female, are *Prakṛiti*, i.e., feminine. To watch the *Bhāgavata-s* dance uninhibitedly ("*visṛijya lajjām*") can be an elevating experience. The ego is thoroughly effaced, and after identification with the Supreme, however transient, it returns chastened and ennobled.

There are also mobile *bhajana* parties. Going round the town or village in the early hours of the morning sets a spiritual tone for the activities of the day to follow. Throughout the month of *Mārgaṣī* (December-January), and on other important occasions also during the year, *bhajana-s* of *nāmāvali*, *divyanāmasāṅkīrtana*, the *Tēvāram*, the *Tiruppāvai* and the *Tiruvembāvai* are sung by parties of devotees going round. *Bhajana* parties also follow processional deities during festivals. The *Bhāgavata* of the most dedicated order does *uñchavṛitti bhajana* every morning. *Uñchavṛitti* attracts charity for purely spiritual ends.

A branch of the *bhāgavata* tradition is the employment of music for story-telling. This is called the *Hari-kathā Kālakshēpam*; and the performer, the *bhāgavata*. Here, too, the music is of a high order. Only talented musicians take to this art and they have been in a large measure responsible for popularising many a melody of classical *Karnāṭak* music. Some of them are literary scholars as well, and their renderings of compositions are noteworthy for the fine equilibrium between *saṅgita* and *sāhitya*. Of late, however, a certain imbalance is discernible in this respect, the music being sacrificed for the sake of sense of word by ununderstanding exponents. It has its repercussions on the concert platform also. Unless this trend is checked, music stands greatly to suffer.



GOPALAKRISHNA BHAGAVATAR
Doyen of *Bhāgavata* Tradition

DANCE-DRAMAS

There is a place also for drama in the *bhāgavata* tradition. The *Bhāgavata Mēla Nāṭakam* was the answer of the *bhāgavata* to the deteriorating standards in art and ethics. Kuchipudi in Andhra Pradesh appears to have first evolved this type of *bhāgavata* dance-drama. Later, Venkatarāma Śāstri of Merattur in Tanjore district, a contemporary of Tyāgarāja, composed a number of dance-dramas, taught them to his disciples, and conducted the plays on important festive occasions. In the old days, these *nāṭaka-s* used to be performed during annual festivals in places like Merattur, Soolamangalam and Teppurmanallur. Consequent on the neglect of villages by the intelligentsia, these dance-dramas have also fallen into neglect. It is gratifying to note that the Kalakshetra of Adyar, under Rukmini Devi, has taken up the task of their refinement.

Thus it will be seen that the *bhāgavata* tradition in its various forms is what may be described as the direct method in musical education. More, it is education itself through music. Education through art is an accepted

principle now, and this has been practised in our country for ages. In the authentic tradition—post-Tyāgarāja, at any rate—there is no place for exaggerated feeling or over-emphasis on one thing or the other in respect of the music and words of a song. If at all, the emphasis on music is greater. This will be evident to any one who listens to such masters as Gopalakrishna Bhagavatar of Pudukkottai, doyen of the *bhāgavata* tradition, highly respected by musicians and masses alike. Like Tyāgarāja's, his renunciation is complete. His daily life of *uñchavṛitti*, *pūjā*, *bhajana* and *dōlōtsavam* is a marvel in this age of materialism.

The truly religious spirit which sees Him in all beings and all things in Him is manifest in *bhāgavata* congregations. The forms and rituals attached to these provide an interesting experience in sublimated aesthetic enjoyment. New experiments are welcome provided they are based on respect for the old tradition, and the spirit is truly musical and devotional.

A worth-while experiment, a modern adaptation of the *bhāgavata* tradition, can be a *gānagōshṭi* for every village or group of villages. Such a thing could rouse people to active participation not only in music but in all the good things of life. If musicians dedicate themselves to this end and spread themselves throughout the country, in towns and villages, and canalise the musical gifts of the people, the face of India, I believe, can be changed in the course of a few years. The emotional integration of the nation, which is the anxious concern of all thinking people, is best achieved through the medium of music and allied arts. Music coupled with piety can bind people together as nothing else can. This is truly the *bhāgavata* approach.

—Courtesy : The Illustrated Weekly of India

शमदमकरुणासंपूर्णानां
साधुसमागम सङ्कीर्णानां
चिन्ता नास्ति किल, तेषां चिन्ता नास्ति किल ॥

For them who are full with peace, self-possession and compassion,
For them who revel in the company of saintly souls,
For them there's no care, no care at all.

—Sadāśiva Brahmēndra

Songs for Children

देश-भक्ति
Patriotism

I
Hindi

तीन ताल
Rhythm of Four

भारतमाता जय जय—जय
भाग्यविधाता जय जय ॥
एक देश अनेक प्रदेशों
हम लोग एक ही हैं—जय जय (भारत)
एक प्यार अनेक मतों हैं
हम लोग एक ही हैं—जय जय (भारत)
बार-बार हम याद करेंगे
भारतप्रेम हमारा प्राण (भारत)

Hail ! Bhārata Mātā !
Hail ! the giver of prosperity !
One Country—of many regions, sure,
But we are one.
One Love—of many creeds, sure,
But we are one.
Oft and oft we shall remind ourselves
that Love of Bhārat is our life-breath.

खेल और पढ़ना
Play and study

II
Tamil

तीन ताल
Rhythm of Four

किकिकिकिकिकिकिकी येन्डु शोल्लुदु पार् कुरुवि
का का का का का येन्डु शोल्लुदु पार् काक्कै ।
शोक्किच्चोक्कि निन्दु केट्टो बालर कार्ल वेळै
मक्किप्पो इवे यिल्लामल् एङ्गळ् नल्ल मूळै ॥
वेळ्ळि मुळै कुन्दरण केट्टुप्पिन् पडिप्पोम्
पळ्ळि येन्डु ओदिप्पिन्नर् मालैयिल् कळिप्पोम् ।
मुळ्ळिन्मुळ्ळि ओडु यानैक्कण्डु आनन्दिप्पोम्
अळ्ळि अळ्ळिन्मुन्निक्कैयान् उण्णु यानै काण्णोम्
कोलं पोडुवोमे माविल् कुरुवि एरुम्बुक्काम्
नीलं पोडुवोमे वेळ्ळैच्चट्टै तुणिहळ्ळुक्काम् ।
शीलं एङ्गळ् शेलं तङ्गं अवन् पिरहेयाम्
वेलन् एम्मैक्कात्तळ्ळवान् शेपदासन् शोल्लाम् ॥

Hark ! 'Kikkik Kikkik Kikkī,' says the sparrow.
Listen ! 'Kā Kā Kā Kā Kā Kā,' says the crow.
Enchanted, we shall listen to these in the morning ;
Without these, our good brains will atrophy.

We shall rise with the Venus, listen to Nature, and read,
go to school and then play in the evening.
We shall enjoy the sights of frolicking deer
and the elephant that eats with its trunk.

We shall decorate the floor with rice flour
that's food for sparrows and ants ;
We shall wash and 'blue' our white clothes.
Character and conduct our primary wealth,
gold shall come but next.
The Lord's grace will protect us, we say with Śēshadāsa.

रानी का नाच
The Queen's Dance

III
Tamil

तीनताल
Rhythm of Four

रोजा च्चेडियोर राणी—अवळ्
नाट्टियमाडुं बाणी (रोजा)
राजावे एन्नळ् हैप्पार्
शैहै पार् पारेन्वाळ् (रोजा)
मन्दमास्तं नट्टुवाङ्गमवळ्
मुह्बावङ्गळ् पार् पार् (रोजा)
ताते तततै तथीत तैतक
तत्तुळ्ळु तै तकधिमी तक ऋणु (रोजा)

Look ! The Rāṇī ! The Rose plant !
See the style of her dance !

"Look, Rājā, look at my beauty,
look at my hand-gestures, look !" says she.

Under the direction of Gentle Breeze she dances,
Look at the expression of her face, look !

Tātai Tatatai Tadhimta Taituka
Tatta-lāngu-tai Taka-dhimi-taka-jhaṇu. (Look !)

A Song for Women

गान और नाच
Song and Dance

तिरुगति
Rhythm of Three

Tamil

कुम्भियडियुङ्गळ् पेण्डुहळा मल्लकालं वन्दु एळुन्दिरुङ्गळ् ।
नम्मैपिडित्त शनियन्गळ् विट्टन नम्मै वन्देयु नडन्देळुङ्गळ् ॥
वेलन् मयिल् पोले आडिङ्गळ् उङ्गळ् वीरमक्कळोडे पाडिङ्गळ् ।
वेण्बु वीणैयुं ताळमुमाह्वे वीदियिलाडिक्कळित्तिङ्गळ् ॥
कन्निप्पेण्णळोडे चिन्नप्पेण्णळोडे कैकोट्टि याडिक्कळित्तिङ्गळ् ।
कोन्नेमलरानै वकुम्बिङ्गळ् कैयिल् कोलैप्पिट्टुमे आडिङ्गळ् ॥
शेयमणिक्कु मेडैयिल् मक्कळै एट्टियुं पोट्टियुं आनन्दिप्पोम् ।
शेपं वेळियिले वेण्डिलेये शेपदासनिन् नल्लुरै शेत्तिङ्गुवोम् ।

Clap your hands and dance !
Arise ! A golden age is born !
Our Satanic chains are breaking !
All good things will come ! Move ! Arise !

Dance like the peacock of Lord Subrahmanya !
Dance in joy in streets !
Sing with your valorous children
to the music of flute, *vinā* and cymbals !

Dance to the clap of hands,
with maidens, with little girls,
bow to the Lord, hold graceful sticks
and clap them in joy and dance.

We shall disguise our children for stage-shows
and feast our eyes on their playing roles.
We shall discourage disguise outside the stage,
We shall listen to the words of *Śeṣhadāsa*.

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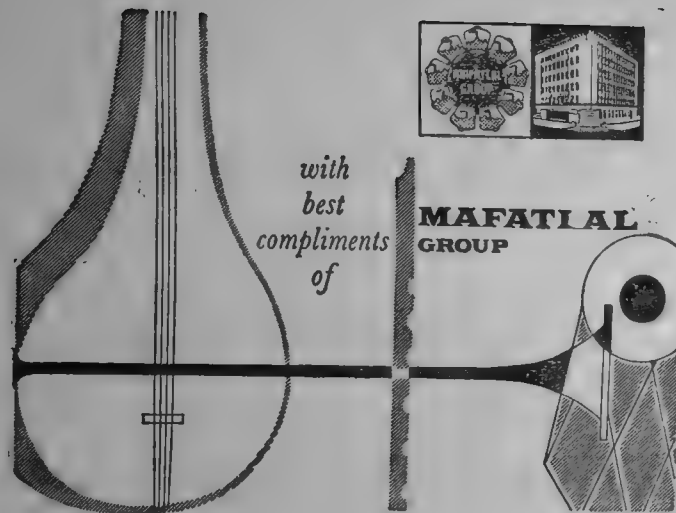
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